

Memetic

Magic

Manipulation of the Root

Social Matrix

and

The Fabric of Reality

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Cover: *The Love between Plants and Animals*

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Shamanism and Memetic Magic

The entire memetic magical system, including especially *Artistic Memetic Magic*, can be seen as a modern re-manifestation of the archaic current of *shamanism*. Shamanism has been practiced for at least 30,000 years, and very possibly for as long as human-like organisms have inhabited the Earth. (Some scientists believe that organisms very similar to modern human beings have existed for at least 3 million years). Within the sociocultural matrixes formed by Western Civilization, the memetic magical system would necessarily be seen by the majority of human inhabitants of those cultural systems as a completely new and unique system resting on two incredible, borderline unbelievable claims. These claims are that the fabric of reality can be manipulated through nothing more complex than artistic endeavor, and that the power to create powerful artwork can be obtained simply by strict isolation.

But in the archaic world, and those modern human tribes who still have not settled into rigidly controlling agriculturally supported urban sociocultural matrixes, very little contained within the pages of this book would come as a real revelation. Shamans, sorcerers, diviners, and oracles have been practicing the very same methods under different linguistic guises for tens of thousands of years, if not longer. Western Civilization holds up examples of fake shamans, sorcerers, diviners, and oracles to bring folly and ridicule to traditions which threaten the stability of their own sociocultural matrixes which rest on conformity to religious, ideological, and economic hegemonies. Certainly, there are false shamans and those who prey upon the ignorance of others. But Western Civilization has purposefully forgotten and ignored the undeniable truth that real shamans exist in the present who travel to a real underworld and

real sorcerers exist capable of manipulating the fabric of reality. *Magic is real. The spirit realm is real.*

I can declare without hesitation that this work is both three-hundred years ahead of its time and two thousand years behind its time. Western Civilization is not ready to accept the validity of the concepts underlying the memetic magical system and the disconcerting truth that individuals can manipulate the fabric of reality using a synergistic combination of isolation and artistic endeavor. But a time will come when scientists will be forced to look into the validity of the spirit realm, for since the spirit realm is real, it exerts profound influence upon the objective material universe which cannot be ignored if true cause and effect relationships are to be fully comprehended. Further, mental powers beyond those accepted by the majority of human beings are not only possible to attain but are being practiced by a minority of the human population today. Psychic phenomenon in all its varieties is real. Human beings can, utilizing the proper techniques, read minds, implant thoughts into the minds of other conscious-possessing organisms, move matter, control invisible material forces, and look into the past and the future. The author himself has accomplished all of these supposedly impossible feats utilizing the tenets of artistic memetic magic. It is clear Western Civilization must one day awaken to the awesome potentialities of the human mind, but people in archaic societies have always known and still know such things are possible.

When anthropologists and ethnobotanists claim that the age of shamanism is rapidly coming to an end as modern cultural matrixes engulf and absorb archaic cultural matrixes, they are speaking without a true understanding of the source of shamanism. As long as human organisms exist *shamanism will never become extinct*. Anthropologists have noted correctly that shamans, by whatever name they are labeled in their particular cultural matrixes, tend to utilize the same techniques to obtain the same results no matter how far apart (whether physically, ideologically, or culturally) the specific cultural

matrixes may be in which those shamans reside. Anthropologists claim this uncanny similarity is due to a trail and error method acted out over a period of many thousands of years which in effect filters down the shamanic arts into those which are effective according to a set of working principals.

While they are probably correct, at least to an extent, in making this claim, they are missing a vitally important point. Shamanism will not go extinct even if all archaic societies are swallowed up by modernism. The reason for this is fairly simple, but extraordinarily profound. Shamans are those human beings who are chosen by the living entities within the spirit realm to act as intermediaries between material objective reality and the spiritual planes. Shamans are not taught to become shamans by other shamans, they are taught to become shamans by the spirits. The spirits do not reside in cultural matrixes; they reside in the subconscious mind.

Since the spiritual realm is a necessary precondition for consciousness of any variety, as long as humans possess free consciousness, spirits will be able to contact those humans whom they wish to contact. As long as spirits can contact human beings, shamans will be born. No trove of knowledge is necessary. If every shaman perished, and every book on shamanism were to be burned, new shamans would continue to emerge, because shamanism is an art taught not by books or material means, but directly by the spirits from the unconscious mind. When the spirits decide to initiate a human into shamanism, they do so by providing the necessary knowledge to the potential shaman through the knowledge encoded within his or her genes via the medium of the subconscious mind.

This book is a valid demonstration of the shamanic initiatory process. When this work came flowing forth from the author's unconscious mind onto the pages he was typing, the author knew little of shamanism and only the barest outlines of the concepts of true magic. Yet this book came out of him as though it were being written by someone else. This someone else was of course a spiritual power who had decided it was time for the author to

fulfill his potential as a modern shaman. If you don't believe that shamanism is an art taught by the unconscious mind to the conscious mind of the new shaman, simply utilize the methods contained within this book. They work. How else could the author have come by such knowledge?

The only true threat to the continuance of shamanism is the further enslavement of the minds of humans forced to exist within social matrixes which control thoughts and actions. Shamanic and magical powers cannot be obtained until a mind is freed from the control memes which dominate and form the false conscious minds of most modern individuals. As long as human beings are able to isolate themselves for a specified period of time from memetic influences shamans will continue to be born. But if a time comes when isolation becomes impossible, the human organism would be cut off from its spiritual roots, and shamanism could then become extinct. Such complete control of the minds of individuals might be possible, particularly if technological devices such as computers, communication systems, and entertainment devices were to be implanted directly into human organisms. Such technological devices are already capable of being made. It is only a matter of time before these items are mass-produced and distributed to the citizens of Western Civilization.

POWER ANIMALS AND MYTHICAL CREATURES

Shamans traveling to the *underworld* (the subconscious mind) often come into contact with mythical creatures such as dragons, unicorns, or the like. Also very common are hybrid creatures consisting of many different animals in conjunction; for example a human body with the head of a bird.

Many shamans consider power animals, or companion spirits, to be the source of their power. Shamans sometimes collect material objects which are seen as physical representations of their power animals. While these material objects, which can include rocks, plants, figurines, statues, works of art, and many other things besides, appear as normal physical objects in the objective, material world, the real spirits residing within the power objects can actually be seen by the shaman while under the

power of consciousness-altering botanicals or in a shamanic trance.

Artistic memetic magic is without question a system drawing on the same spiritual powers shamans have been drawing upon for millennia. Automatic drawings composed utilizing artistic memetic magical techniques almost always result in the depiction, in artistic form, of mythical beasts residing within the subconscious mind, power animals, or spirits. Artistic memetic magic is a method of utilizing true shamanic power to access the spiritual realm to capture images of that realm in pictorial montages. In this regards it adds to the traditional shamanic techniques, for now shamans can use artistic memetic magic as a *sixth sense* to look into the spiritual realm at any time and capture images of what is occurring within, without the necessity of being in a trance state. In the process of capturing images of the spiritual realm, a conduit is opened between the spirit realm and the material plane, whose portal is the work of art created.

Just as archaic shamans capture and maintain a collection of power animals to be called upon when needed for supernatural power; artistic memetic magicians summon and collect spirits with each work of art they create. But while archaic shamans need to enter a trance state through the use of mind-altering drugs, intense concentration, dancing, or drumming in order to see their spirits, the artistic memetic magician can see his or her spirits simply by looking at the artwork that has been created.

Many shamans claim that their journeys into the underworld begin with a decent into a hole in the Earth such as a cave, serpent den, hollow tree stump, or even a river. The reader should examine the picture *The Love between Plants and Animals*. The border which surrounds the spirits contained within this picture is in fact a hollow tree stump, drawn using artistic memetic magical techniques, before the author had any knowledge of this aspect of shamanic lore. Therefore, the magical picture *The Love between Plants and Animals* is clear evidence that artistic memetic magic draws upon and utilizes shamanic techniques to access the underworld, or the unconscious mind, to contact the spirits within.



MEMETIC MAGIC

Being the modern manifestation of the divinely inspired reemergence of the cyclical wisdom of the ancient pagan sorcerers

Known through the aeons as

Liber Noneua-Auenon,

and

The Telfuk of Tuk

An Introduction

Magick is often defined as the art and science of causing change within the objective universe in accordance with the subjective will of a magician. Closer to the truth, though, magick is the art and science of symbolic communication with the higher planes, initiating a transfer of power from the higher planes down to the lower, material plane. Magic, in its most valid form, is a symbol system used to unlock the immense powers of the subconscious mind. Magic is symbolic mental alchemy. Thus, any system which abides by the former definitions would properly be designated a magickal system.

The whole of the magickal arts can be visualized as being contained within a *matrix*, or set of absolute boundaries containing certain acceptable data, theory, and practices. The elements contained within this *magickal matrix* can be rearranged in any order to form unique systems. Memetic Magic is the direct result of just such a reconfiguration of fundamental magickal elements, taking into account the emergent data provided by the new science of memetics, combined with

heretofore unrevealed esoteric sociological knowledge and practice. Memetic Magic is a unique magickal system offering an individual the power to cause real change in the objective universe through manipulation of sociocultural, artistic, and mental forces residing within his own psyche. The foundation upon which Memetic Magical power rests is a comprehensive understanding of applied memetics. Chapter 3 will discuss memetic theory and practice at length, but for the moment a simple Memetic Magical definition of a meme will do: A meme is the basic element of sociocultural language or thought which writes the programs producing the framework of the mind, or the consciousness. All human beings who have spent any time within human sociocultural systems are programmed to some measurable degree, and this programming tends to limit actions within certain programmatically acceptable bounds. The programs which control and manipulate human actions are written in the memetic language.

Magick need not be a static system of actions, philosophies, and rituals. Magickal systems are no more than frameworks, or tools, allowing magicians to affect change in the world. As times have changed, magicians have devised unique magickal systems in order to better harness their own magickal powers. In accordance with the state of society and the particular strengths and weaknesses of the magician in question.

All properly engineered magickal systems will produce real effects, to varying degrees, depending on a relatively smooth interface between the magickal system and the magician. In other words, the magician's particular mental state -- the social and cultural constructs which coalesce to configure the framework of his mind -- must be compatible with the magickal system the magician is attempting to employ. This concept is analogous to a certain brand of computer only being able to run a designated class of software. The mind of the magician is akin to a computer wired from unique social, cultural, and biological influences, while the magickal system employed is very comparable to software he attempts to download into his mind. If the symbolic representations underlying a magickal system are not

compatible with the magician's computer, consciousness, or mind, no effects will be had by the utilization of the magickal system.

If, on the other hand, a magickal system utilizes symbols acceptable to a magician's conscious framework, the power inherent in that magickal system will be released upon correct application of the compatible magickal system's ritual. The energy a magician can extract out of a particular magickal system is directly proportional to how smoothly the system runs within the framework of his mind.

Memetic Magic is a system of magick engineered to be optimally effective within the sociocultural frameworks prevalent in modern society. When a modern magician attempts to study and utilize ancient magickal systems through the lens of his consciousness he is forced to run software written in a language incompatible with his hardware. The evolution of symbolic and archetypal languages over time very often produces a severe dilution of the potential power inherent within an ancient magickal system. Closer to the truth, it is not that the inherent power within an ancient magickal system has lessened over time; it's more that modern minds have evolved to the point where the symbolic framework of a particular magickal sub-matrix is no longer able to be run or executed. The only reliable way to extract the maximum power out of an ancient magickal system is to have been exposed (and therefore to have absorbed through life experiences) to the sociocultural conditions within which it was created.

Therefore, to properly run an ancient magickal system, or, in fact, any magickal system which lies outside the specific sociocultural matrix within which a magician was raised, the magician must artificially create or transform his hardware (his consciousness) into a structure capable of accepting and manipulating the sociocultural language in which the original magickal system was written. If the magician's consciousness will not read a particular magickal programming language, it must be transformed to read the language. While this transformation of the consciousness into a framework

capable of reading and processing ancient or incompatible magickal systems is by no means impossible -- many magicians perform such acts -- it certainly is difficult, time-consuming, and error-prone. Unless the magician has the will, intelligence, dedication, ability, and most importantly the access to necessary materials (books and philosophies containing relevant and truthful information regarding both the magickal system itself and the sociocultural conditions from which it was created), attempting to internalize an incompatible magickal system would be a very inefficient process. It would make more sense to incorporate comprehensible and compatible portions of ancient systems into a larger self-created magickal system consistent with social and cultural upbringing. If a self-created magickal system was found to be effective, it would be a fairly simple matter to add desired portions of other systems and observe what changes they made.

Memetic Magic should not be considered a static system. Memetic Magic is by definition magick performed through the manipulation of the Root Social Matrix. The Root Social Matrix will be defined more fully after this brief introductory chapter, but for now it is sufficient to understand that the Root Social Matrix consists of an underlying conglomeration of the accumulated sociocultural influences of a temporal period. Correspondingly, since societies and cultures are always changing, the Root Social Matrix is constantly in a state of flux. Thus Memetic Magic is whatever magick works to uncover and manipulate the Root Social Matrix, whatever its current form may be. Effective Memetic Magic of the 21st century would look different from the Memetic Magic of 1000 BC, but the fundamentals would be the same.

This book provides a solid description of the boundaries which together constitute the theory and practice of Memetic Magic. This book teaches the language of Memetic Magic. With this language the magician can create his or her own great books, which will be effective at any time and in any age. Though the Root Social Matrix is always changing, it will continue to exist as long as human society

exists. This book provides the power to access and manipulate the Root Social Matrix in the present age or a thousand years into the future.

Mastering Memetic Magic gives the individual tremendous power to achieve tangible results. Anything which is the fruit of human society and culture can be drawn to the dedicated individual.



Leaping Horseman

The Root Social Matrix

Definition of a Matrix

In magickal systems words are imbued with power because they are symbolic re-presentations of elements of the universe. Speaking or writing a word re-presents the element which the word symbolizes. Without relation to a conscious mind, a written word is nothing more than a combination of meaningless shapes. The mind, or more precisely, the memetic programming residing within the mind, assigns particular universal elements particular symbols, and from these symbols the power of language is derived. Therefore, the literal definition of the word *matrix* is only relevant in relation to the English language system. This book teaches the Memetic Magical system. Therefore, the Memetic Magical definition of the word-symbol *matrix* will be defined.

In Memetic Magic, the word-symbol *matrix* is defined as the geometrical or metaphysical shape within whose boundaries all elements of that particular matrix must reside.

Shape is simply a convenient term allowing the reader the possibility of forming an abstract mental image of a matrix; *elements* refer to the basic units contained within and out of which a matrix is constructed. In simpler terms, a matrix is a totality including everything which it contains.

The universe, or the whole collection of existing things, could therefore be properly labeled a matrix under Memetic Magical convention. If an individual were to attempt to define any part of the universe, therefore dividing the totality of the universe matrix, each defined portion would be considered a *sub-matrix* of the *universe matrix*. If that same sub-matrix were to be considered on its own, it would simply be considered a *matrix*.

Definition of Root Social Matrix

The Root Social Matrix is the underlying conglomeration of the accumulated social and

cultural influences of humanity. The Root Social Matrix (hereafter designated by the initials RSM) consists of every element created and maintained by human sociocultural systems, including the *ideosphere* wherein memetic structures predominate. Much of the content contained within the RSM is unknowable to the average human. Uninitiated human beings can only comprehend those portions of the RSM which their specific variety of sociocultural programming will allow. Those who follow the tenets discussed in this work learn to develop the ability to see hidden or occult elements of the RSM, which can then be manipulated to cause measurable change within the objective world.

The Physical Root Social Matrix

The physical portion of the RSM contains all physical structures created by humans or human creations. Material objects whose manufacture was influenced to any degree by human sociocultural forces are suitably designated *physical cultural artifacts*. Some examples of physical cultural artifacts include roads, buildings, weapons, works of art, computers, and vehicles. Any physical objects not created by human beings but manipulated or altered by human action are included within the physical RSM as well.

Totality of Cultural Forces

A culture is a particular civilization or society and all of its knowledge, values, norms, and laws. Cultural artifacts include all physical and mental creations of a culture, including art and language.

Languages

Languages themselves are a direct product of human culture and therefore are contained within the bounds of the RSM. A human cannot even communicate to other members of the species without doing so through the medium of the RSM (except perhaps for very rudimentary forms of communication based on body language acquired through genetic inheritance). Most of what humanity has labeled *knowledge* follows a similar process of creation and distribution to

individual members of the human species. Knowledge is created through an interplay of sociocultural forces; for instance, a human may discover a new fact through a novel combination or modification of known facts. These known facts were already cultural artifacts. The human created a new fact through manipulation of facts already known by the cultural system in question. Thus culture breeds more culture. Facts (mental cultural artifacts) are stored within the RSM for many years and transmitted to individual humans through an interface with the RSM. Even the building blocks out of which thoughts are formed (which will be described in detail in the next chapter) are part of the RSM. A human who has not learned to deprogram himself cannot even *think* consciously without doing so under the malevolent guidance of the powerful influences of the RSM.

Meta Root Social Matrixes

The RSM can be divided into smaller sections as is appropriate for a particular magical operation. The root (the most pure or basic level) of the RSM resides at the level of the totality of all human societies. Therefore, the root of the RSM resides at the level of the Earth, or the world society. If a time were to come when humanity inhabited many worlds the root of the RSM would reside at the interplanetary level.

The world can be divided into numerous *Meta Social Matrixes* (MSM). Meta Social Matrixes are the highest divisional levels of the RSM. The most likely candidates for these Meta Social Matrixes would be nations. Though nations are very convenient Meta Social Matrix candidates, it is important to note that any sufficiently large social system could be designated a Meta Social Matrix. Some examples of alternate classifications of Meta Social Matrixes are large international corporations, ethnic groups whose members reside in many locations throughout the world, or great religions.

Sub Social Matrixes

Smaller social or cultural groupings may be labeled *Sub Social Matrixes* (SSM). Sub Social Matrixes include subcultures, in the modern sense of

the word, but Sub Social Matrixes could just as easily be applied to sub-societies as to sub-cultures.

Table of Social Matrixes in Order of Predominance

RSM --> Root Social Matrix
MSM --> Meta Social Matrix
SSM --> Sub Social Matrix

Magical Manipulation of the Social Matrixes

The terms used to name the RSM and its innumerable branches are simply tools used by the individual to refer to the actual matrixes to be manipulated. They are vocabulary in the language of the social magician and therefore no more or less real than the English language terms being used on this page. But though the words themselves have no inherent reality, what they symbolize is real. Since the RSM is a real element within the Universe Matrix, it too can be divided. Any whole can be divided into its constituent parts. Therefore, any names chosen with which to label the particular elements contained within the RSM will remain effective so long as the naming remains consistent and true comprehension of the essence of what has been labeled is achieved. Once the parts of the RSM have been effectively divided they can be manipulated according to the power and will of the individual.

In concrete terms, the following is an example of how and why the RSM can be manipulated:

An individual decides it in his will to become wealthy and famous. In order to do so he must position himself within the RSM so that fame and power flow to him. Thus, he decides to cast a spell (put into effect a set of willed actions) with the intent of transforming himself into a national television talk show host. If he fashions the correct spell (constructs a viable plan of action), and casts it without mistakes (takes those actions which he has planned and executes them perfectly), he must achieve the position of national television talk show host. With the attainment of the position come the power and wealth which has been willed.

But in order to cast the spell correctly the individual must negotiate and manipulate the powers inherent in the RSM correctly. He must protect himself from the attacks of others while attacking on his own. He must use the tools available within the RSM to fashion reality in accordance with will. And most importantly, an individual must be able to see the RSM, or it cannot be manipulated efficiently.

Seeing the RSM is what sets an individual apart from the programmed masses. The masses are ignorant of the existence and workings of the RSM. Thus, the masses are *blind*. The masses will forever be at the mercy of the elite, that is, of individuals who can see.

The actions of the most powerful individuals directly affect the lives of every human being touched by the particular social sub-matrixes within which those individuals work.

Doubt this to be true? Doubt that your life is being directly affected by the workings of powerful individuals who manipulate the RSM? Perhaps it would be wise to recall that *every single business or institution in society is the direct result of willed action in the sociocultural arena*. Every time a person dines at a restaurant, drives a car, purchases an item, *speaks a word*, or even uses *money itself*, a strong case can be made that their action was at root made possible by a *spell* cast by an individual. Many sociocultural structures may have been strongly affected by *spontaneous* fluctuations of the RSM, but many have *not*. Even among the clearer cases of spontaneous fluctuation of the RSM, if these fluctuations were to be traced back far enough to their root, a willful action by an individual manipulating the RSM would likely be discovered. Perhaps the individual in question did not speak the language of Memetic Magic, but nevertheless a willful manipulation of the RSM (by whatever name the individual knew it) occurred.

Seeing the Root Social Matrix

Only a fraction of the RSM can be directly detected by sensory evidence alone. Those parts susceptible to revelation through sensory data have

already been named by the uninitiated. But even in the case of portions of the RSM detected by the masses through sensory observation, naming does not necessarily imply understanding. All of the words referring to physical objects in human languages refer to physical cultural artifacts detected through sensory observation. Some of the traditional sciences, including sociology, anthropology, archeology, and psychology, probe into the unseen portions of the RSM, but these sciences have only just begun to isolate elements of the *unseen* RSM. The recent discovery of the existence of memes may revolutionize the social sciences in the not too distant future, leading scientists to discover the RSM, but until that day comes, the study of the RSM will remain occult territory. Even when hidden facets of the RSM are uncovered the structures of the sciences themselves tend to repress these discoveries since they do not fit within the particular scientific and socially acceptable framework of the age.

Nevertheless, proofs of the existence of the RSM can actually be seen. A ritual has been included in this work which has the power to *open the eyes*.

The best and perhaps only way for an individual to truly come to an understanding of the RSM is to see it with their own eyes. But it should be noted that the RSM will appear differently to each individual according to the framework, or sociocultural angle, from which one looks. It is only through the lens of our culturally manufactured sociocultural conscious that the RSM can be seen, as the RSM is the totality of human sociocultural experience and creation. The RSM can only appear to the individual in symbols which are *compatible with the framework of the personal mind*. Thus, the RSM will never appear exactly the same to any two individuals.

Illusion Concealing the Root Social Matrix

Every human being possesses the tools necessary to see the RSM. But the RSM is seen only by an elite minority. Far less than 1 percent of the total human population is able to consistently see the nonphysical aspects of the RSM; in fact there

are many who cannot even clearly see all of the physical aspects of the RSM. Perhaps one human in ten thousand has freed their mind sufficiently of at least the first layer of illusion concealing the RSM, and one human in fifty or a hundred thousand has both freed the mind sufficiently of illusion to see the RSM and has also learned how to effectively manipulate the RSM to cause change in accordance with will.

The illusions concealing the RSM are very strong. They may be of two types: *created illusion* and *spontaneous illusion*. In most cases the two varieties of illusion overlap.

Spontaneous Illusion

Spontaneous illusions are illusions created by the constant flux of the RSM. Since the form of the RSM is constantly fluctuating as sociocultural ideas and creations are born or pass out of the matrix, the RSM is effectively concealed from human beings due to its very nature. It never solidifies into a single recognizable form. Human beings are very reluctant to allow reality to elements of the universe which do not assume a relatively singular form. The RSM appears different today than it did yesterday, and it will appear different again tomorrow. The sheer size of the RSM, combined with its fluctuating nature effectively conceals its existence from the vast majority of human beings.

The RSM consists of all individuals who together constitute collective human society and culture. Any action taken by any individual, any words spoken, or any changes made to sociocultural artifacts will transform the structure of the RSM, provided that the individual acts within a setting which may at some time come to the attention of another individual. Billions of such transformations occur every moment on the Earth. Therefore, it is very difficult for the RSM to be frozen and seen for what it is.

Created Illusion

Spontaneously created illusion caused by fluctuations of the RSM combines with a staggering density of consciously and unconsciously created

illusion to form a nearly impenetrable illusionary shield concealing the true forms of human sociocultural systems.

Created illusions are formed consciously or unconsciously by people and institutions to conceal and protect true forms and actions. Such illusions are inexorably intertwined with the maintenance of power and status.

Even the uninitiated ignorant masses of the world are masters of the art of unconscious illusion creation, though they only create the illusions they do because their mental framework allows them to act in no other way. The masses have been *programmed* to create and enforce illusion. The illusions they create invariably protect an elite few who hold positions of power.

Language of the Root Social Matrix

An individual can *read* the *language* of the RSM only through the lens of the personal consciousness. The human consciousness communicates with the ego through symbolic thought. The basic unit of symbolic thought is the meme. Thus the RSM can only be read (*seen*) through complex memetic structures, or *symbols*. An understanding of memes and memetics is essential if the RSM is to be *seen* and manipulated.

Memetic Magical Theory and Practice

Scientific Memetics

The past twenty years have witnessed the ascension of an unprecedented offshoot of the social sciences designated by the name *memetic theory*. Memetic theory is gathering positive momentum within scientific circles. Memetic studies are being undertaken which possess the very real potential of resulting in a future paradigm shift in the way scientists view how the world, and more particularly, ideas within the world, operate. Some scientists believe memetics will have as profound an effect on sociocultural theory as Darwinism had on theories of biological evolution. Memetic theory holds tremendous potential to explain exactly how ideas are formed, maintained, and replicated within sociocultural systems. Such knowledge would be of inestimable aid to magickal practice. What is this *new science* of the meme and how does it relate to the Root Social Matrix and the magickal arts?

Memetics:

The study of memes.

Memetic Magickal Definition of Memes

1) A meme is the sociocultural language which writes the programs producing the framework of the mind, or the consciousness. 2) A meme is the equivalent of a mental atom; the internal representation of knowledge. 3) A meme is the basic unit of sociocultural transmission, which strives to replicate itself whenever possible.

Memetic Chemistry

In the same manner atoms combine to form chemical structures, memes combine to form complex ideas.

The Ideosphere

Scientists have coined a term which adequately describes an important portion of the Root Social Matrix. They call the environment in which ideas are

passed and maintained the *ideosphere*. Memes are the basic unit, or *atom*, of which the elements residing in the ideosphere are formed. Coherent thoughts and ideas are the result of accumulations of memes. Memes combine with other memes to form *idea-molecules*. These idea-molecules can then combine further to create full-fledged memetic structures, up to and including the most complex myths, abstract ideas, religious systems, and languages.

The human mind acts as a machine capable of accepting, storing, rearranging, transforming, and reordering memes. In addition, the mind is very capable of transmitting memes to, and receiving memes from, the ideosphere, with or without conscious intent.

Memetic Chemistry

Meme Atoms

Meme atoms are individual units of symbolic thought. Meme atoms constitute the fabric of which memetic molecules are woven and out of which the ideosphere is formed.

Meme Molecules

Meme molecules are combinations of meme atoms. Since meme atoms are individual units of thought, meme molecules are complex ideas (consisting of more than a single symbolic thought).

In chemistry, molecules are conglomerations of chemical elements which bind together to form larger, more complex structures. In Memetic Magic, meme molecules are combinations of individual memes which bind together to form more complex ideas. An excellent example of a meme molecule would be the italicized word in parenthesis at the end of this sentence (*tree*). The word *tree* is actually composed of four separate letters, the t, r, e, and e. Each of the individual letters in the word are distinct symbolic elements within the English language system. Therefore, these letters are properly labeled *memetic atoms*. When the individual letters t, r, e, and e bind together they form the word *tree* and symbolize a more complex idea than the sum of the original parts. That is, the concept *tree* is

much more complex than the combined concepts of the letters t, r, e, and e. Thus, any word in the English language is a memetic molecule.

Any complex concept is a memetic molecule which can be broken down, or *diluted*, into its individual elements. For instance, the concept *school* is a memetic molecule which can be diluted if desired. A correct *Memetic Chemistry* formula describing the dilution of the concept *school* would read:

School = 1st Grade + 2nd Grade + 3rd Grade + 4th Grade + etc.

Each of the individual elements extracted from the concept *school* could then be diluted in its own right.

2nd Grade = Mrs. Greenleaf + King Elementary School + Room 109 + etc.

If desired, memetic molecules could be portrayed visually in the same manner as chemical molecules are presented.

Social Contamination & Purification

A *socially contaminated* thought is any thought affected to any degree by the Root Social Matrix. In practical, though not absolute terms, all conscious thought is socially affected. Any action taken as the result of socially contaminated thought is controlled to a greater or lesser degree by sociocultural forces. Thus, no actions which are socially contaminated can be considered truly *free* actions. Absolute freedom in thought and action, willed *self* determination, is only possible outside of sociocultural influence.

In practice it is nearly impossible for any human ever exposed to human society or culture to consciously deliberate without being influenced to some degree by sociocultural forces. Conscious thought sterilized from the contamination of all sociocultural influence is called *purified thought*. Theoretically, complete isolation from sociocultural influence would allow 100% purified thought to emerge spontaneously within the conscious mind. But achieving such a state of complete sociocultural isolation is extremely difficult. Therefore, in order to create purified thought it is often

necessary to isolate a contaminated unit of thought (complex memetic structure or meme molecule) and remove those parts of the thought which can be ascertained to be socially contaminated. Removal or extraction of contaminated portions of memes is a deliberate, conscious process which can be very difficult. Most contaminated thoughts which slip through our mental defenses do so because our conscious mind cannot recognize the particular contaminating element for what it is.

It should be noted, however, that social contamination is not always negative. Social contamination can serve to help, hurt, or have no affect whatsoever on an individual depending on particular sociocultural circumstances and the kind of actions created by the thought in question.

Though completely purified thought is rarely possible, it is very possible to obtain thought which has been purified to a high degree from negative contaminating sociocultural influence. The higher the percentage of free thought, the more capable an individual would be of causing willed change in his or her environment.

The Memetic Magician, like the chemist, always attempts to purify his final product. When an individual extracts a meme from, or binds a meme into, the Root Social Matrix the goal is always 100% purity from contaminating sociocultural influence, both measurable and immeasurable. Measurable contamination is fairly easy to extract, while unseen influences are much more difficult to remove from the final product.

Sociocultural purity is one of the essential goals of Memetic Magic. Though it is not realistically possible to attain 100% purity from RSM contamination, a level of purity can be achieved which is high enough to allow *self-willed* action, as opposed to the *socially-willed* action of the masses. An individual sets themselves apart from the programming and sociocultural conditioning of the masses in order that the RSM may be effectively manipulated without the incurrence of the negative influences of retro-manipulation bred from contact with sociocultural constructs.

Unfortunately, *retro-manipulation* is unavoidable whenever an attempt is made to manipulate the Root Social Matrix. This retro-manipulation will necessarily not be consciously noted by the individual at the time of the working, for any retro-manipulating forces will penetrate the psyche through holes in mental defenses.

Sociocultural workings should always contain potent purification measures. The individual should always be wary and overly protective against unwanted memetic programming contaminating the mind during contact with the RSM. It is the nature of the RSM to attempt to program any mind with which it comes into contact, but this programming can be consciously and willfully repelled so that only a small percentage of the retro-programming breaks through the magician's defenses.

Meme Genesis (Spontaneous and Fashioned)

Spontaneous Memetic Genesis

Spontaneous memetic genesis is the creation of new memes from the substance of the ideosphere devoid of willed intent. New memes are constantly being produced within the fluctuating matrix of the ideosphere, resulting from the recombination, transformation, evolution, addition, or subtraction of existing memes.

Spontaneous memetic genesis is the force ultimately responsible for the majority of sociocultural structures inherent in human society. Large institutions cannot grow sufficiently to attain extended size without utilizing the mechanism of *spontaneous memetic genesis*.

Take a fictional multinational corporation, for example. This hypothetical corporation was founded by a single man as a willed and purposeful creation through the manipulation of memes in the ideosphere to create a complex memetic structure defining the corporation's form. This ->corporation<- memetic structure was then inserted into the proper location within the Root Social Matrix. Once inserted into the RSM the corporation grew, or expanded, within the RSM in a nearly automated manner due to a mechanical process of

spontaneous memetic genesis. Thus, though the hypothetical corporation was initiated by *fashioned* (consciously planned) memetic genesis it was maintained and expanded through *spontaneous* (automated) memetic genesis.

The corporation itself never could have expanded and solidified its position within the RSM without the mechanism of spontaneous memetic genesis. No one man is capable of directly controlling all of the facets of a multinational corporation and its 50,000+ employees at once. Memetic structures must be created which program the actions of these employees to act within the boundaries set by the corporate sociocultural system in question.

The founder of the corporation could not make 50,000 individual decisions per minute, nor could he possibly hope to communicate his decisions back to his employees even if he was able to make such an extraordinary number of decisions. The employees must rely on the particular brand of memetic programming they have inherited within the corporate structure and decide which of their potential actions stay within the bounds of acceptable behavior and which do not. These mislabeled individual decisions are not really individual decisions at all; they are individual decisions made within a range of predetermined options. So in a very real sense the employees of the fictitious corporation will appear to be making individual decisions when in reality they are following a specific, though variable to some degree, course of action outlined by the founder of the corporation. These mechanistic individual decisions and acts taken by the employees of the corporation are examples of *spontaneous memetic genesis*, though these spontaneous events have been given boundaries by an original *fashioned* genesis.

So, while an individual has the power to create a *willed memetic genesis* within the RSM, this willed genesis must act to create memetic structures which will serve to direct *spontaneous memetic genesis* toward a mechanistic creation and maintenance of a desired end. The memes in the ideosphere will control the actions of human beings,

and these actions will be redistributed into the Root Social Matrix. In simpler terms, an individual can affect change in society simply by creating *thought viruses* which serve to infect, teach, and replicate desires throughout a population. Since thought leads to action, thought control will lead to concrete physical control. As an individual is incapable of being everywhere at once, they must rely on others programmed to act for them if they are to achieve large-scale change within society.

Fashioned Memetic Genesis

Any willful manipulation of the ideosphere which results in the creation of a new memetic structure is an example of *fashioned memetic genesis*. Individuals can skillfully engineer memetic structures to *download* into the ideosphere with the intent of causing willed change. Whether these changes *actualize* depends on whether the correct memetic structure has been downloaded into the correct location in the ideosphere.

For example, an individual may decide, for whatever reason, that he no longer wishes for any of his associates to consume alcohol. In order to achieve this end, he could fashion an *->only stupid people drink alcohol<-* memetic structure. The memetic structure, if successfully transmitted, maintained, and reproduced among the target population, will serve to keep the individual's associates from consuming alcohol, for none of them wish to be labeled stupid.

Whether the memetic structure has any objective truth or not is only important in regards to how readily it is accepted by the target population. If the target population is intelligent enough to perceive the objective truth of a given matter (in most cases they are not), and if they then are the type inclined to resist memes which do not correspond to objective truth (again most are not overly concerned with the objective truth of a matter), then fashioning a memetic structure whose truth is not grounded in objective reality is bound to fail, and possibly backfire.

Fashioning a memetic structure is not necessarily as easy a matter as it may seem, though

in some cases it is an easy matter. Many factors, both seen and unseen, must be taken under consideration when calculating the odds of success or failure for a given fashioned memetic structure.

The man of the masses is able to create fashioned memetic structures and download them into the ideosphere, following the same general rules discussed above. These fashioned memes of the masses are very prevalent. The memetic structures and thought viruses (the mental programming and sociocultural conditioning) which form the framework and contents of the mind of the man of the masses are constantly being downloaded into the ideosphere as the extremely powerful ideal type (an ideal type is a dominant memetic structure) thought viruses seek to replicate themselves into uninfected minds. But these so-called fashioned memes of the masses could be more correctly labeled spontaneous memes, for though the creator consciously thinks a willful and original memetic structure is being produced, the creator's actual conscious mind is not really their own. The man of the masses thinks the thoughts of others because he has been programmed to do so, thus he mistakenly believes the memetic structures he creates are the result of his own considerations.

Only when a mind has been purified to a high degree from the programmatic influences of the RSM can any memetic structure of willful creation correctly be labeled fashioned. Where a man of the masses fashions his memes according to what he has been programmed to see, the individual fashions memes seeing all that the man of the masses can see, and all that he cannot as well. An individual operates with an understanding of the entire sociocultural system while a man of the masses works within preprogrammed boundaries.

There are several types of fashioned memes. The following categories are defined only to allow the reader a better understanding of the topic at hand, though it is important to note that many memetic structures will fall into the gray zone between categories.

Attack Memes

Attack memes are memes fashioned to attack individuals or portions of the RSM. Attack memes are extremely prevalent. If an individual has any social relations they will likely be the target of numerous attack memes on a daily basis. The most powerful attack memes are usually thought viruses which attack any deviation from prescribed methods of action. Such attack memes play a vital role in forcing conformity within social systems.

For instance, if Person A had a sexual relationship with Person B who was under the control of a

->reproduction is the most important element in life<-

memetic structure, and Person A casually suggested to his mate that he never wished to have children, he would stand a very good chance of activating the programming in Person B's mind, causing Person B to launch a memetic attack on Person A. The memetic structure dominating Person B's mind takes note of Person A's deviation from acceptable methods of behavior, and categorizes Person A's behavior as a threat. The

->reproduction is the most important element in life<-

memetic structure is an aggressive thought virus which attempts to subdue threats in the most effective manner available within the dynamics of a given situation. The particular attack meme Person B chooses to utilize will depend on the situation as seen through the memetic eyes of the *->reproduction is the most important element in life<-* meme.

If Person A is in the presence of a large group of people, the attack meme activated will likely be fashioned toward lowering the offender's status in the eyes of the other people present. This lowers the possibility the offender's offense might be observed and copied. Thus, such an attack would likely take the form of a status strike or insult, an example of which might be:

Attack Meme = *->anyone who does not wish to have children is not a real man<-*

This attack plays on another socially prevalent meme which attempts to define what a man

in, and why it is supposedly advantageous to be labeled a 'man'. It is an attack tailored both for the offender and the bystanders. Here is another example of an attack meme which might be activated:

->anyone who doesn't wish to have children must be unattractive to women<-

or the more complex:

->anyone who doesn't wish to have children must be unattractive to women and therefore is not a real man<-

The effectiveness of such attacks will vary depending on the memetic structures present within the minds of those who are the recipients of the attacks. If the offender and all of the bystanders are ruled by the

->children are unnecessary drainers of wealth<- memetic structure, the attack launched would likely be a total failure and reflect negatively back upon its creator.

The ideosphere and its manifestations within the RSM is a battleground wherein a ceaseless war is waged between countless memes. The strongest of the memes have established themselves in the minds of a majority of the people. The uniform action caused by these dominant memes among their infected hosts is what makes us label the greater number of people in all society the masses.

If any single memetic structure was ever successful in vanquishing all of its opponents, the human race would achieve true and complete unification. Whether such a unification represents a heaven or hell on Earth depends entirely upon personal viewpoint.

Defensive Memes

Defensive memes are memes created to block or divert the actions of attacking memes. Since the ideosphere is a ceaseless war zone, the individual will be under constant attack by memes which do not approve of particular behavior patterns. Often it is necessary to block the actions of assaulting memes in order to successfully activate fashioned memes.

Protection

For instance, if a person under the control of the ->short hair is uncool<- memetic structure attacks an individual with a buzz cut, the individual could create a defensive meme such as ->I only wear my hair short because I exercise constantly and if I had long hair I would be too hot<- for protection purposes. This memetic structure attempts to deceive the attacking meme into ceasing the attack due to blunting the perceived threat.

Concealment

Very often it is necessary to create a memetic structure for the purpose of concealing another memetic structure too weak to withstand a direct attack. Certain memes bind better to dominant memetic structures than others.

Memetic Mutation

When released into the RSM, memetic structures take on a life of their own. The individual can engineer memetic structures with certain characteristics intended to protect a creation from known and unforeseen memetic influence, but will have little control over how a fashioned memetic structure reacts once it has been downloaded into the RSM. If the individual engineers a high quality memetic structure, it should withstand the attacks of pre-existing memes and accomplish the goal it was created to accomplish. If the individual leaves a weakness within a memetic structure it could be exploited by pre-existing memes residing within the ideosphere. Unforeseen memes linking to fashioned memetic structures can cause those structures to mutate into new memetic structures which then affect the RSM in unanticipated ways.

Memetic structures, like atoms, bind to receptive points at the edges of other memetic structures. If an individual wishes to create a memetic structure unlikely to mutate, they must make certain to engineer a memetic structure with as few receptive points as possible. Though in theory it might be possible to fashion a memetic structure without any receptive points, in practice it is not.

Memetic structures become memetic structures precisely because the individual memes which constitute the *parts* of the *whole* are able to bind to one another. Therefore, it appears to be in the nature of memes to bind with other memes to create more complex *thought entities*. Though an individual may be able to engineer a memetic structure with no *open binding points*, these closed binding points will still be subject to *erosion, extraction, and attack* by foreign memetic structures. In clearer terms, though an individual can create memetic structures shielded from the influence of foreign memetic structures, this shielding can always be bypassed by an invading memetic structure possessing the proper attributes.

Fashioned memetic structures with strong defensive walls should be able to withstand foreign memetic attack over long periods of time, remaining true to the intent of the memetic engineer. But given enough time, foreign memetic structures will eventually evolve into forms capable of successfully invading even the strongest of the current memetic structures.

An individual need not necessarily engineer his memetic structures with strong walls at the binding points. Another approach could be taken. Memetic structures could be fashioned with an eye toward attracting other memes and incorporating those memes into the original structure. A skilled memetic engineer could create a memetic framework with open binding ports into which other memetic structures would be absorbed. The fashioning of an *absorption/adaptation* memetic structure is a risky but workable plan. Though the exact form of the final product may not be predictable, its effects within the RSM can be estimated within general bounds.

THOUGHT VIRUSES

The ideosphere portion of the RSM is composed of at least two distinct varieties of memetic structures: *singular* and *replicating* structures.

Singular memetic structures are those memetic structures which do not, for whatever reason, replicate. Replication of memetic structures is

analogous to the reproduction of biological organisms. In order for a memetic structure to replicate it must bind to another memetic structure and *mate* or copy itself therein.

One very prevalent arena for the replication of memetic structures is the human mind. The human mind itself contains a memetic structure of great complexity. Memetic structures constantly invade the human consciousness and seek to replicate therein.

The reasons for the lack of replication of singular memetic structures are numerous. First, a memetic structure may contain no reproductive element; that is, no portion of the memetic structure contains replication instructions which can be passed on to other memetic structures. Likewise, a singular memetic structure may contain mechanisms for replication, but these mechanisms may not be able, for whatever reason, to perform their functions. A memetic structure which fails to replicate is doomed to perish with the passing of the more complex memetic structure in which it is contained. Every human mind contains numerous singular memetic structures which will pass forever out of the RSM with the passing of the human host (or sooner if the singular memetic structure is modified or destroyed by a more fit structure).

It is important to understand that the memetic structures which come to dominate the RSM do so because they are the most successful, or *most fit*, at replication. Fitness in regards to replication does not necessarily correspond with any inherent goodness or power to lead humanity to a higher order of existence. In fact, the opposite is often true. Most of the memetic structures with real potential to help an individual are singular memetic structures which are *not* fit replicators. For every one memetic structure which replicates efficiently, there are fifty thousand or more that do not. Of these fifty thousand memetic structures which replicate poorly or not at all, there are bound to be a few with real potential to help the individual accomplish particular goals. In addition, the most fit memetic structures tend by their nature to be the most prevalent. Thus in gaining or utilizing a fit memetic structure an individual is only

acquiring or using something that most men already have. Real power lies in knowing things or having abilities other people do not have.

A great mistake of the uninitiated is to equate successful replication with essential goodness. Successfully replicating memetic structures (the beliefs of the masses) for the most part possess the power to replicate well and therefore unify human belief; no more, no less. To repeat, the strongest power inherent in most belief systems (complex memetic structures) is the power to unify great numbers of people through the unification of their beliefs. Unification of belief equates to unification of action. Nations and religions are formed on memetic structures possessing extraordinarily strong and efficient replication mechanisms.

Though some successful replicating memetic structures may contain great inherent truth and power, most do not. To believe something must be true and sacred simply because most people believe it to be true and sacred is usually a mistake. Most people believe most of what they believe because that belief has successfully replicated within their mind.

The key to creating spectacular widespread willed change in the RSM is the creation or discovery of appropriate and powerful memetic structures to which an individual purposefully binds successful replication mechanisms. Alternatively, the opposite tact could be followed whereby a proven replication structure is taken and bound to a powerful and meaningful unfertile structure.

If an individual wishes to make a fundamental alteration in the RSM, that change would have to be effected by large numbers of people. Thus, the individual might attempt to bind his fashioned memetic structure onto an existing structure which has already proven extraordinarily effective. Memetic structures which have proven to be extraordinarily effective can easily be discovered within society. Some examples of such extraordinarily effective structures are large religions, corporations, educational institutions, television shows, movies, and political systems. If

a fashioned memetic structure is successfully implanted into an effective existing institutionalized structure it will stand an excellent chance of affecting large numbers of people.

Though an excellent plan in theory, in practice it is very difficult to fashion and deliver a memetic structure which will effectively bind to any major dominant memetic structure. The dominant memetic structures ruling the minds of the masses achieved their dominance through successful resistance against the advances of countless foreign memetic structures, and in the process evolved to become super-effective at repulsing memetic attack. Therefore it is highly unlikely (though still possible) for any fashioned memetic structure to successfully infiltrate the dominant memetic structures of the age. Any invading memetic structures will be subject to the dominant memetic structure's strong defenses. If the invading memetic structure somehow manages to bypass the outer defenses of a dominant memetic structure, the dominant memetic structure will then attempt to *absorb* the invading meme into its own structure, in such a way that the dominant memetic structure makes use of the invader and not the other way around. Any invading meme must successfully defeat or bypass *both* of these layers of defense in order to *bind* to the dominant meme in a manner advantageous to itself.

All successfully replicating memetic structures can correctly be labeled *thought viruses*. Memetic structures can only replicate by invading and manipulating other memetic structures. Thoughts cannot reproduce except in the human mind; though they can and often do lead to physical manifestations (this book is an example). These physical manifestations can only replicate the original thought virus upon contact with a human consciousness.

Characteristics of a Virus

Where pathogenic and inert viruses play a large role in the biological sphere, *thought viruses* command an even more prevalent role in the social

sphere. In order for an idea (a memetic structure) to outlive its parent host, it must replicate (or reproduce) into the mind of another, or into a physical structure capable of absorbing and re-projecting the essence of the idea at a future date. Writing, film, and audio CDs are just a few of the physical manifestations capable of absorbing and re-projecting memetic structures.

In order to reproduce, all memetic structures follow the example of the biological virus; they must *penetrate, instruct, and replicate*.

Penetration

All memetic structures possess defensive characteristics, whether these be complex defensive systems or simple receptors which only allow select memetic structures of certain configurations to bind. A memetic structure seeking to reproduce must find a way to penetrate the defenses of a target memetic structure. If a memetic structure is successful in penetrating the defenses of a target structure, the successful memetic structure will *bind* onto its new *host*. In a real sense the host structure has incorporated the attacking structure into its form. As such, there ceases to be a host structure and an *attacking* structure; what remains is simply a more *complex* structure. But if an attacking structure destroys or removes portions of the original structure what remains is a memetic structure not necessarily more complex, but of a different form (a new arrangement of individual memes).

Penetration can be accomplished in many ways. When an attacking memetic structure finds a receptive host (that is, a memetic structure whose binding points are conducive to the specific type or form of structure which is attacking) penetration is often simply a matter of latching onto the correct binding points. For example, a *->tigers are dangerous<-* memetic structure is tailor made to accept an *->a person should not go walking through the jungle alone<-* memetic structure. A person who holds a *->tigers are dangerous<-* memetic structure need only come in contact with the idea that he should not walk through the jungle alone to *bind*

this new memetic structure to the preexisting one stored in his mind. In this case the invading memetic structure will in all likelihood be assimilated without resistance.

But penetration need not be such a simple matter. Human minds are only programmed to accept memetic structures within certain boundaries. For instance, a human mind dominated by the *->I must reproduce<-* memetic structure will very likely reject an invading *->I should spend my life in complete isolation<-* memetic structure. If the target were to spend his life in complete isolation, he would have no opportunities to interact with members of the opposite sex and therefore no opportunities to mate. Without mating there can be no reproduction (barring scientific solutions). In order for this hypothetical *->I must live in complete isolation<-* memetic structure to successfully penetrate the target mind it must find a way to bypass, destroy, or erode the target's memetic defenses.

Simple repetition over a long enough period of time will sometimes lead to successful penetration. A target mind will be under constant attack from other memetic structures, some of which will be successful. These successfully penetrating memetic structures will proceed to transform the framework of the target mind to varying degrees. If a memetic attack is continued over a long enough period of time, the attacking memetic structure might be able to find a passing crack in a target mental structure formed by *another* invading memetic structure.

Memetic Packets

Sometimes memetic structures which are unable to penetrate a target mind can be attached to stronger memetic structures in a sort of *package deal*. If a target mind needs to accept a certain memetic structure it will take that structure along with any unwanted *baggage* attached to it. For instance, a bald woman with a desperate need to be socially accepted might accept a *->bald women are rare and therefore uniquely beautiful<-* memetic structure even if attached to this meme was another *->bald women should live in isolation to show the*

world they are truly unique and above it<- memetic structure. This of course is an overly simple example and many more factors can and often do go into the acceptance of any memetic packet.

Oftentimes invading memetic structures will be so complex that they contain numerous needed elements packaged along with twice as many undesirable elements.

Many times a target is able to integrate needed portions of memetic structure while discarding the rest. Sometimes the entire package will be accepted with the undesirable elements discarded over time.

Brainwashing

A sufficiently strong memetic attack utilizing appropriate tactics can break down any memetic structure. When such attacks are successfully applied towards human minds the process is called *brainwashing*.

Brainwashers are programmers of human minds. Brainwashers force their victims into situations wherein as many aspects of the RSM are controlled as possible. Those who are brainwashed are first forced into situations where all sociocultural influences are controlled and modified by the brainwasher so that these sociocultural influences will work to break down their entire complex memetic structure (conscious mind). Once the contents of a mind have been erased they can be replaced with any complex memetic structure a brainwasher might desire to implant. If the operation is successful, the brainwasher will have *programmed* another mind to do their bidding.

The brainwasher actually creates a new sociocultural sub-matrix isolated from the larger dominant sociocultural matrix of the outside world. Into this matrix of his own creation the brainwasher brings subjects, willing or unwilling as they may be. In order for the brainwashing procedure to be effective the subjects must be kept within the isolated sub-matrix long enough for their mental defenses to break down. Therefore, an effective brainwasher never allows subjects to withdraw from

the sociocultural sub-matrix of his creation until such a time as the brainwashing is complete.

Contrary to popular belief, brainwashers need not be individuals. Anything which has the ability to create an isolate sociocultural sub-matrix can brainwash those who fall within the isolated zone. Groups of humans, schools, churches, movies, books, sports teams, and even nations can create isolate sociocultural sub-matrixes within the RSM.

Brainwashing is a powerful tool which can serve good or evil purposes. Individuals are able to practice forms of self-brainwashing allowing major alterations in their psychic structures; in effect *re-programming* themselves. Major change in thought correlates with fundamental alteration of action. The *Of the Opening of the Eyes* ritual near the end of this book bases much of its power on self-brainwashing principals.

Instruction (Programming)

Once a thought virus has successfully penetrated the defensive structures of a new host it may then attempt to *instruct* or *program* that host. Without such programming memetic structures have a difficult time replicating. Without instructions of its own a newly attached segment of a larger memetic structure would have to rely on the larger structure attempting to pass on the newly acquired part for reasons of its own.

A thought virus whose intent is effective replication will attempt to program whatever structure it has penetrated. Ideally, this programming will instruct the host structure to make more copies of the original thought virus and send those copies out into the ideosphere. In more practical terms an *->eat peppermint ice cream<-* memetic structure will infect a mind, program that mind to eat more peppermint ice cream, and replicate by inducing the host to proclaim to other people just how tasty peppermint ice cream is.

A thought virus may program a mind to do more than just seek uninfected minds and attempt to replicate the thought virus structure within. Thought viruses can attempt to program a mind to think whatever the thought virus wants the mind to

think. Often these extraneous actions serve to maneuver the host into a position where replication can be attempted.

Theoretically, a perfectly engineered thought virus could make its host do *anything*. By controlling thoughts, physical actions are controlled. But unless an individual has access to an exact blueprint of every portion, both conscious and unconscious, of a potential host's mind, he will not be able to foresee all of the forces which might come into play when the host's mind accepts the fashioned virus. In practice it is all but impossible to always predict how an infected human may act. But, if a thought virus engineer constructs a fairly complete blueprint of the intended host's mental structure an effective thought virus should be capable of being fashioned in most cases.

Replication

Thought viruses replicate through the medium of the RSM. The actual replication occurs within human minds but the viruses are passed through the sociocultural matrix in the form of symbols. These symbols can range from language, to body language, to sculpture, to film. Often these *latent holders* of thought viruses can remain *charged* for long periods of time before a human consciousness comes into contact with them. When a latent thought virus is perceived by a human consciousness it will attempt to replicate into the mind of the perceiving human.

Memetic Talismans and Amulets

Memetic talismans or amulets are physical objects which hold latent thought contagions. An individual can create a holder for a thought contagion and charge it with *magickal power*, that is, the power to cause change in the objective world according to subjective will. This book is an example of a memetic talisman imbued with magickal power through its use of the English language to project symbols into the mind of a reader. The book contains a potent and complicated thought contagion which remains latent until being perceived by a human mind capable of understanding the English written symbolic system. In simpler terms, the ideas

contained within this book cannot be transmitted until it is read by a human capable of understanding the English language. If this book is not read by a human being who understands the English language, the thought contagions it contains remain latent.

Human cultures are replete with memetic talismans. Movies, television shows, signs, and books abound. The thought contagions contained within cultural artifacts cannot be transmitted until coming into contact with human minds capable of comprehending the particular symbolic system by which the particular artifact was created. But just because a thought virus is latent does not mean it ceases to exist or will evaporate out of the RSM on its own. Rather, latent thought contagions are held within physical amulets until such a time as the attention of a human consciousness activates them. Human minds form a temporary but real bridge between the location in the RSM where a particular thought contagion resides, and the human being who consciously views the thought contagion.

Memetic amulets can be destroyed; in so doing the thought contagion embedded within will also be lost. But destroying an original memetic amulet is not always sufficient to eliminate a particular memetic structure from the RSM. If a thought contagion has been transmitted to a sufficient number of minds, it will continue to exist and possibly flourish within the RSM even if the memetic amulet which originally transmitted it is destroyed. In addition, other infected human beings may fashion more amulets based on the original thought contagion.

For instance, if all of the prototype copies (talismans) of the movie *Braveheart* were destroyed, the *Braveheart* thought contagion would continue to exist in the minds of many of those who saw the movie. Some of the people in whom the *Braveheart* contagion still existed would eventually make movies (talismans) of their own. These movies would be to a greater or lesser degree influenced (contaminated) by the original *Braveheart* thought contagion.

If an individual wished to allow a particular fashioned memetic structure a decent chance of surviving the test of time, talismans should be

created and imbued with the essence of the memetic structure. Besides the actual destruction of the talismans themselves, the only practical way they could be rendered ineffective is if the symbolic system (the language) used to create the talismans became untranslatable to the consciousness under whose attention they fall.

For instance, assume an individual engineered a complex memetic structure in the present, and created an amulet to retain that structure in the form of a book written in the English language. It is entirely possible that 4000 years into the future, for whatever reason (nuclear war, asteroid impact), no human beings will exist able to translate the English language. If a particular human mind cannot accept the particular symbolic system in which a memetic structure is created, it cannot become infected by any thought viruses contained within. The thought virus would have no means by which to penetrate the mental structure.

Immunization

Humans can become immune to certain forms of thought viruses. Often a thought virus will be written in a language incomprehensible to the mind which is trying to read it. The situation is analogous to a computer/software model. The human mind is the computer, and it can only accept software written in the correct language. If a thought virus is written in a symbolic language unreadable by the mind in which it comes into contact, there can be no infection. The mind is immune to any thought viruses written in languages it cannot understand.

At the macro level, the entire conscious structure will effectively block any thought viruses not containing a readable symbolic structure. At the micro level, many thought viruses which are written in a readable symbolic language will not be accepted because of the defenses of the memetic structures already existing within a mind.

For instance, an
->any person who disagrees with me is stupid<-
memetic structure will block the opinions (opinions also serving as thought viruses themselves) of any

person who does not agree with the subject. Thus, if the
->any person who disagrees with me is stupid<-
memetic structure has created a strong enough fortress in a particular mind, that mind will be immune to any thought viruses whose memetic structures do not contain some form of agreement with the target mind. These immunization walls are not absolute. In the above example the immunization wall could be bypassed by a memetic structure which did not agree with the target, as long as it was hooked to a memetic structure which did agree with the target. For example, if the target mind was the stronghold of a

->coffee tastes good<- combined with an ->anyone who disagrees with me is stupid<-

memetic structure, this structure could be bypassed by a

->coffee does taste good most of the time<-
combined with a

->but Columbian coffee is too strong for me so I don't think it tastes good<-

memetic structure. The latter thought contagion is used as an appeasement or sacrifice to the target's defensive structure, binding to the target's immunization wall, allowing the second portion of the memetic structure to pass through unhindered.

Example of Thought Virus Creation and Transmission

An individual might wish to be known as the most apt mathematician at his workplace. In this particular example, the individual will in truth not be an apt mathematician, but this fact is fairly irrelevant to the working at hand. The individual wants to create the belief in his fellow worker's minds that he is the most talented mathematician, perhaps because in so doing he will attract all of the billing work available.

So the individual engineers a thought virus. The virus he creates is simple,

->I hold a PhD in mathematics + I earned my PhD at Harvard University + I wish to do all the billing work at the workplace<-

None of these statements possesses any objective truth, but this detail does not matter

unless a coworker decides to research the truth of the individual's claims.

The first element of the thought virus,

->I earned a PhD in mathematics<-,

serves as a penetration agent. The sociocultural sphere, i.e., the business environment in which the individual works, is conducive to those who have earned academic degrees. The individual's coworkers hold in high esteem anyone who holds an advanced academic degree. Thus the thought virus will bypass the targets' mental defensive structures through a pre-existing memetic structure in the workplace sub-matrix, onto which it will bind. The preexisting memetic structure onto which the thought virus will bind is:

->those who hold academic degrees deserve respect and attention within the workplace<-

Once the virus has penetrated the target's defenses, the programming, or instruction, is given:

->I wish to do the billing work<-

This programming has a high probability of being accepted due to the known and assumed aspects of the mental structures inherent in the target population.

The final portion of the thought virus is the replication mechanism. By informing the target mind that

->I earned my PhD at Harvard University<- ,

the target becomes likely to share that information with his colleagues. Since the members of the target social group all share similar ideals and respect toward the academic degree system, they are likely to transmit (tell) all of their workplace acquaintances what they have discovered about the individual and the degree held. When the entire workplace has been infected by the thought virus, it becomes very likely the individual's desire will become manifest. If everyone knows the individual holds a PhD in mathematics they will likely pass on any mathematically related work.

Of course the entire process is set into motion only when the individual downloads the thought virus into the Root Social Matrix at the correct location. That is, the thought virus cannot

work its magick until the individual releases the thought virus by informing one of his coworkers that

->I hold a PhD in mathematics + I earned my PhD at Harvard University + Therefore I wish to do the billing work<- .



Peering Into the Past

ARTISTIC MEMETIC MAGIC

Opening the Portal to the Astral-Daemonic Planes

Artistic Endeavors as Representations of Complex Memetic Structures:

Spirit = Symbol = Complex Memetic Structure

Symbols embedded within works of art are representations of complex memetic structures which in many cases can be correctly labeled *thought viruses*. Since all human beings who have had any prolonged contact with society are programmed to some degree, large portions of the human mind (especially the thinking portion of the psyche which utilizes language) are constructed almost entirely of complex memetic structures. The complex memetic structures which form the cognitive linguistic (language using) portions of the human mind possess strong defenses, both passive and active, against *contamination* by invading thought viruses and memetic structures. A human mind will resist any ideas which do not *bind* correctly within the existing memetic structures which form the framework of its linguistic consciousness. Programmed minds will only listen to what they want to hear. Therefore, it is seldom possible for an idea to be taught to another person directly. Ideas which do not fit into the binding points within a mind will be resisted and rejected.

In many cases an individual will desire to convey a specific idea to other human beings, but finds, when offered in their most diluted form, his ideas will be rejected. Oftentimes the solution to this problem is to create a work of art in which the artist's message, or *root meaning*, is embedded. By *work of art* is meant any artistic endeavor which is traditionally considered to reside within the artistic sphere; be it literature, painting, music, movies, sculpture, etc. The artwork serves to focus the attention of the programmed conscious mind,

while the root meaning (thought virus or memetic structure) embedded within slips unnoticed into the subconscious.

There is no inherent goodness in art. The idea to be conveyed in a work of art can have any quality from a startling revelation intended to better the human condition to a blatant deception designed to conceal truth and take power. On many occasions an artist will embed a root meaning into his art which he believes will serve the greater good, but in reality the artist's concept of the greater good may be nothing more than an unusually complex example of the replication phase of a thought virus of which the artist has been infected without his knowledge. Most artists, like most people, are programmed by the dominant memetic structures, or cultural ideal types. Dominant memetic structures are only concerned with maintaining their dominance by replicating to as many minds as possible, not with the greater good of humanity, except in how the greater good of humanity serves to benefit the replication possibilities of the dominant memetic structure.

All artwork, even the most rudimentary, contains complex memetic structures residing at many different levels within the work of art. An intelligent mind can dilute a work of art much as a chemist can dilute a uniform mixture of diverse chemicals. Recognition of the root meanings inherent in artistic endeavors can lead an individual to a source of great understanding and power.

Artistic Symbolism

Every artistic endeavor contains numerous symbols embedded at many different levels within the work of art. Some of these symbols are imbedded into the art with willed conscious intent while others are the result of subconscious communication. Of the two types of symbols inherent in artwork the subconscious symbols are the most interesting. The consciously created symbols within artwork are complex memetic structures which can be correctly labeled *thought viruses* or *thought contagions*, depending on whether the memetic structure attempts

to use the mind it has infected for the purpose of further replication.

An individual wishing to spread fashioned thought viruses would do well to consider imbedding personal creations into a work of art and releasing that work of art to a target population. The artwork serves as an outer guise concealing the true form of the thought viruses contained within. The entertainment or aesthetic value of a work of art engages the attention of the conscious mind of the individual partaking of the work of art, allowing the thought viruses embedded within to penetrate the defenses of the unaware target's complex mental memetic structure. Once the thought viruses have penetrated, instructions can be disseminated and replication can commence.

The symbols contained within a work of art can assume a variety of different forms depending on the type of art being examined. For the sake of brevity, this chapter will focus primarily on literature and paintings. But the principals contained herein are equally valid in regards to any variety of artistic endeavor.

Symbolism in Literary Fiction

A literary novel will in most cases contain numerous elements of similarity with other literary works. Novels often contain theme, setting, moral, and characters. Each of these individual elements contributes to creating the artistic whole, or the novel. The artistic whole, the creation itself, contains a meta-layer of symbols. This uppermost layer contains the embedded symbolic structures in their undiluted form. A deeper examination of any work of art will convey the uppermost layer of undiluted symbolic structures. In fact, such deeper examinations of literary works occur daily in university literature courses. The problem is most of those engaged in the discussions focusing on the symbolism (root meanings) inherent in literary work project their own programmed symbolism into the literature, thereby missing the meaning behind the symbols they discuss. Many college students can spot the upper level symbolism inherent in literary work and name the symbols they have uncovered, but very

often fail to consider why the symbols are actually imbedded into a work and what the presence of inherent symbols in literary works means in regards to human mentality and society as a whole. Most will project their own preprogrammed false interpretations in place of the truths the symbols re-present.

Children's fairy tales can be examined as a case in point. Most people can spot the morals embedded within the tales, but few truly understand what a moral is. A moral in a fairy tale is the instruction portion of a thought virus which uses the cover of the fairy tale to penetrate and infect the minds of young children. These young children then grow up and repeat (replicate) the very same fairy tales to their own children, thus spreading the thought virus to a new generation. The writers of fairy tales knew what they were doing. Fairy tales can be correctly labeled engineered memetic thought viruses.

But all symbols embedded within art are not purposefully fashioned. Though fashioned memetic contagions embedded within artwork make an interesting study in their own right, such a study pales in comparison to the study of the hidden root symbols embedded within art. Oftentimes when a writer rereads a novel he has recently completed he will discover elements of theme, plot, setting, character, and moral he had not intended to embed within his work. Many times during the course of writing a novel a character will take on a life of his own; speaking and performing actions unforeseen by the author. Unplanned subplots will be discovered weaving through the symbolic tapestry of the work which possess unique theme, setting, characters, and morals.

How is it possible for unintended symbols to become embedded within an author's work? The unintended symbols are the work of the artist's subconscious mind. The act of writing is a magickal act of evocation. Evocation is the art and science of summoning spirits; in this case the spirits are elements arising from the author's subconscious mind. Writing or painting directs and focuses the full attention of the conscious mind. While the

conscious mind is focused on the mechanics of the work, the elements of the subconscious mind (the realm of the spirits) can slip past the conscious defenses and embed themselves into the work unknown to the artist in the form of symbols.

A symbol is a re-presentation of a particular spirit embedded (or embodied) in artistic form. What is a symbol? A symbol is a complex memetic structure. What is a complex memetic structure? A complex memetic structure is a collection of memes. Thus even spirits are complex memetic structures which can be broken down, or diluted. Thus, one spirit will contain many spirits. Spirits, like the artistic works in which they are captured, are multi-tiered hierarchal entities.

To disregard a spirit as something less than a potentially powerful entity is a mistake. Spirits are the embodied symbolic aspects of unified portions of the human subconscious mind. But this definition in no way discredits their reality and power. After all, what is the unconscious mind? What even is the conscious mind?

A Theory of Mind

In simplistic terms, the human consciousness consists of three collaborating parts: sensory input, thought, and emotion. The brain combines the filtered input from the five senses regarding the objective (outside) world and presents the information to the ego, or the I. Vision is presented as a three dimensional full color display in the mind, into which are integrated the senses of sound, touch, taste, and smell.

The ego views this sensory display and considers the derived re-presentation of the objective universe with thoughts. Thoughts take up no space, yet they do appear to occur over definite periods of time. Thoughts can take the form of any of the five physical senses, especially the sight sense, but most often thoughts manifest linguistically. Language is a learned symbolic system where certain sounds accompanied by word signs represent distinct elements in the objective universe. Not only do humans use language to communicate with other humans, human beings also

rely on language to a large extent to communicate with themselves.

By manipulating and comparing word signs or mental images in new and novel arrangements the results can be mentally transposed out onto an imaginary subjective universe for the purpose of setting courses of action which will likely achieve a desired end.

The human consciousness:

- * Senses the objective universe
- * Filters the results of the sensory scan of the objective universe
- * Re-presents the objective universe as a subjective re-presentation to the ego (the I which views)
- * Assigns symbols to divide the subjective universe
- * Rearranges the subjective symbols in order to form a new configuration of the subjective universe conforming to the desires of the ego
- * Reenacts the symbolic manipulations of the subjective universe out onto the objective universe through physical means, thereby affecting the desired change in the objective universe

Emotions enter into this process by reacting to certain configurations of the subjective universe which trigger their activation. The activation of an emotion can then alter the desired outcome necessitating a further rearrangement of the subjective universe before objective physical action is taken.

The Subconscious Mind

If the human mind were to be viewed in the shape of a pyramid the consciousness would occupy only the summit. The ego represents only a very small fraction of the total mind. Almost the entire mind operates subconsciously, that is, outside of the sphere of conscious awareness.

The conscious mind is not a separate mind in its own right. The conscious mind is the creation,

evolution, or projection of the subconscious mind to better allow the human organism to survive in a sometimes hostile physical world. But though the conscious mind is not separate from the unconscious mind it can in certain circumstances dominate the totality of the mind much as a dictator might dominate a subjected population. This is one of the underlying principals of magick: to cause effective magickal change in the objective universe a magician must unify his will. Total unification of the will means a temporary alliance between the ego and all of the elements of the subconscious directed toward a singular purpose.

Total unification of the will is extraordinarily difficult. Fortunately, total unification of the will is not always necessary to perform magickal acts. In many cases partial unity will suffice to cause willed change in the objective universe. Only the highest magickal acts require complete unification of the will.

The subconscious mind is a massive structure containing numerous thoughts, personalities, desires, memetic structures, emotions, instincts, powers, and many other elements scientists have yet to name. None of the structures is physical. The realm of the subconscious is an entirely mental construct. But because the ego can only perceive symbolic structures, any conscious contact with the unconscious realm will be perceived by the ego as symbolic physical representations of that which is not physical in nature. Therefore, since spirits (entities within the unconscious) are not physical in nature they can only be perceived through the symbols in which they make themselves manifest.

The various elements of the subconscious realm struggle amongst themselves for control of the greater mind and the ego. In most cases the ego functions as a simple robotic initiator of willed actions arising from the subconscious. This is analogous to memetic programming. The ego thinks it is acting of its own free will when in reality it is responding to the manipulations of some subconscious force, or entity. It is only in the rare moments when an ego frees itself from memetic influence that it is able to make its own decisions. These moments

of freedom of thought and action which are so rare in the population at large are purposefully created by the Memetic Magician through the development of the eyes. The development of the eyes allows the ego to see the memetic programming influencing its decisions and cut off or manipulate that very same programming in order to achieve a desired goal. The ego must isolate itself in order to produce a willed change in the universe. Anything less than total isolation results in change which is correspondingly less attributed to the will of the ego and more attributed to the will of something else, whether this something else be an infectious memetic structure or the will of a portion of the subconscious.

The Subconscious Landscape

When the ego comes in contact with the subconscious mind the varied forces contained within are perceived as *symbolic structures*. *Symbolic* because what the ego perceives is a re-presentation of an existing force present but not present *physically*. *Structures* because all but the most basic forces of the subconscious are hierarchal alliances which could theoretically be broken down into smaller elements. Just as a memetic structure is the result of a complex combination of memes, a spirit is the result of a complex unification of spirits.

Large portions of the human mentality are incredibly complex memetic structures, or frameworks, composed of vast numbers of memes, or ideological structures. *This suggests that if memetic structures become complex enough, they can form consciousness out of nothing more than the correct configuration of memes.* Spirits are memetic structures which have become so complex they have evolved limited forms of consciousness. The most powerful of spirits may have evolved within the evolutionary accelerator of the subconscious mind to such heights that their conscious structures are superior to those of the traditional human conscious. Such spirits may have developed psychic powers. It may be that when a human psychic uses his or her power, what is really happening is the ego of

the psychic is coming into contact with, or evoking, a spirit within his or her mind which has acquired, through spiritual evolution, a type of ultra-consciousness.

If the spirit theory of conscious evolution is accepted, it leads one to consider the possibility that a memetic engineer could theoretically fashion a memetic structure so complex it would create a new form of consciousness which would coexist within or replace the current consciousness utilized by a human being. This new consciousness could theoretically contain the keys which would unlock human psychic potential. In other words, a sufficiently skilled memetic engineer could transform a normal human being into a psychic.

The unconscious landscape is truly massive; far too large for the ego to explore in a lifetime. The landscape is formed by a combination of inherited mental traits and environmental input. Every instinct, thought, memory, or idea we hold assumes a fairly constant symbolic form somewhere within the vast expanse of the subconscious landscape. For example, a fear of flying might take the form of a busy airport. A love of gems might be symbolized by a vast network of subterranean caverns whose walls are filled with precious stones. A particularly enslaving memetic structure might assume the form of a cruel slave master donning garments which symbolize his powers. Again, though these forces are symbolic, they are nevertheless very real, and in many cases have evolved to the point of becoming self-aware entities. Spirits are real whether they are projections of the subconscious mind or not.

But though the underlying structure of the subconscious landscape remains fairly stable (except in rare circumstances where massive mental change has occurred) the details are constantly changing. Our mental defenses are under constant assault as numerous thought contagions attempt to bind to our subconscious mental structures. A steady percentage of thought contagions affect successful penetrations. Each successful thought contagion penetration alters the mental landscape.

The elements of the subconscious possess quasi-independent wills of their own. In many cases elements of the subconscious mind possess a measure of free will equal to that of the human ego. In both cases, be it ego or spirit, free will is possessed, but this free will is often influenced by other portions of the mind. In a very real and somewhat disconcerting sense *spirits are as real as we are ourselves*.

Being a landscape populated by quasi-independent entities, the subconscious mind is often the site of power struggles between spirits (unified self-directed and sometimes self-aware portions of the subconscious). While the ego goes about its business considering and manipulating the objective universe spirits go about their business attempting to manipulate and influence the subjective universe. Memories, thoughts, and ideas do battle and the losers are subdued, incorporated, transformed, or destroyed by the winners. Complex memetic structures take on a life of their own once inside the subconscious. They can grow and change in power and influence, subduing or being quelled by other forces within our minds. All of this occurs without our conscious knowledge. A simple memory absorbed in our childhood might grow to become a dominant force of our personality, its form so irrevocably altered through time as to be wholly unrecognizable in the present day.

Subconscious Mind as the Portal to the Astral-Daemonic Planes

The portal to the astral planes resides somewhere within the depths of the subconscious psyche. Occultists speak of many levels, or planes, of existence. The material plane is at the bottom of the spiritual planer hierarchy (though in most traditions there are lower planes than the material, such as Hades). In Gnostic and Hermetic traditions the material plane is the end result of a long spiritual filtering process. Physical objects are the solidified remains of once pure spiritual energy. The *astral plane* is the next plane of existence above the physical plane. The astral plane is the home of potential reality. Thoughts assume

dreamlike form on the astral plane, some small portion of which eventually filter down to affect and form material reality.

The astral plane is home to many varieties of entity, including elementals, daemons, spirits, and thought forms (complex memetic structures). These denizens of the astral plane are able to change form at will, effecting transformations in the dreamlike fabric of the astral plane by thought alone.

Skilled magicians are able to fashion physical reality before it occurs by manipulating the fabric of the astral plane, thereby assuring the images created on the astral plane will filter down to materialize on the material plane.

The line between the subconscious mind of an individual and the astral plane is blurred. It may in fact be the case that most, or the entire mental framework of the subconscious mind resides within the astral plane.

Both esoteric philosophy and Jungian scientific research assert that the collective unconscious (that portion of our subconscious mental structure which is inherited by all humans at birth, and which forms the foundation, or building blocks, of the mind itself) of the human species resides within the astral plane. Though Jungians would not claim that the collective unconscious resided within the astral plane, they would assert that it resided within the subconscious mind. If the reader accepts the proposition that the gateway to the astral plane resides within the human subconscious mind, then the differences between scientific theory and occult philosophy become one of terminology only. All conscious minds, human and animal, are connected at the subconscious level.

So, in summary, access to the subconscious mind of any human being would allow access to the astral plane. Access to the astral plane would allow access to the collective unconscious. Access to the collective unconscious would allow access to the collected knowledge of the human race and its non-human ancestors.

Therefore, any system which serves as a mechanism for drawing blueprints of the human subconscious psyche has the potential to unlock the

secret of human history and evolution. This leads us to *Artistic Memetic Magick* proper.

Evocation through (Automatic) Painting

The simplest variety of artistic memetic magick is practiced through methodical painting. The term *painting* is used as an inclusive label referring to any form of *picture composition*. Every variety of artistic composition; from acrylic, watercolor, and pencil sketches all the way to rudimentary cave paintings are included within the *picture composition* sphere. A high degree of painting skill is not necessary; anyone who possesses workable hands and even rudimentary painting skills can both evoke spirits and embed complex memetic structures into paintings. Of course, the greater the skills of the painter the more aesthetically pleasing the paintings will be, but even low quality paintings can and do achieve desired effects.

Evocation is the art and science of calling forth spirits. It should be recalled that the term *spirit* and the term *complex memetic structure*, when used in relation to the human subconscious, are synonymous.

When a spirit is evoked, a complex memetic structure is *summoned* from its *home* within the subconscious mind out to the attention of the ego. Within the subconscious mind the spirit is fairly impervious to the desires of the ego. The ego has no means of direct contact with the spirit. In most cases, the ego does not even know the spirit exists. While a spirit remains locked within the subconscious mind, the ego is unable to subject the spirit to its will. Rather, the situation is reversed; the ego is often subject to the will of the spirit. But when the spirit is summoned out to the attention of the ego, it can be manipulated according to the powers inherent in the ego.

The spirit will often be possessed of powers and knowledge unknown, or under normal circumstances *inaccessible*, to the ego. The spirit, operating under the guide of its own will within the subconscious mind, in effect *steals* a certain percentage of information which would under other

circumstances be relayed to the ego. In addition to this *siphoning* of mental energy, the spirit is able to interact with other spirits and aspects of the subconscious mind and the astral plane, thereby gathering further information and power inaccessible to the ego. This information remains *bound* to the memetic structure which constitutes the spirit's form. Unless the spirit decides, for whatever reason, that the information and powers it contains should be shared with the ego, the only way for the ego to access the knowledge and powers of the spirit is by bringing (evoking) the spirit to the attention of the *I* consciousness.

Therefore evocation of spirits through methodical painting allows a magician to unlock or access the information and powers which have been withheld and developed within his subconscious mind.

The power locked within the subconscious mind is considerable and theoretically holds nearly infinite potential. In occult terminology, the subconscious mind contains the portal to the astral plane, and the astral plane contains the portal leading to the higher planes. A sufficiently strong ego using the proper magickal techniques could theoretically summon and control any spirit.

The process of evocation through methodical painting is fairly simple. Most people have evoked many spirits without realizing they were so doing. The danger of unknowingly invoking a spirit rests with the spirit's potential to affect both the ego and the objective universe (the material world). When a spirit is evoked, with or without conscious intent, it is brought into direct contact and manifestation with the material world. Under normal circumstances the spirit's powers to affect the material world are diluted; most spiritual actions on the material plane are checked by, or channeled through, the ego. But when summoned, a spirit can directly wield its sometimes considerable power to affect change on the material plane. Thus, a spirit evoked unknowingly may affect direct change on the material plane according to its will; these changes may be judged good, neutral, or evil with regards to the ego (the *I*) and the human organism. In many cases a spirit will be out for its own benefit

irregardless of the good of the human organism as a whole. Thus if a spirit is unknowingly evoked, the ego will not be properly equipped (or forewarned) to handle sudden abnormal change in the material world. In the case of a spirit acting with evil intent toward the magician, a battle will be fought between a spirit who has a willed plan, and an ego that has no idea a battle is even being fought.

Thus it is important for a magician to always be aware of spirits she may evoke. Any artistic process will contain the very real possibility of eliciting spirits. The danger is limited to some degree as the most powerful spirits, who correspondingly possess the greatest danger to the unwary magician, are often the easiest to spot. Powerful spirits are capable of causing considerable change in the material world, and large-scale change rarely passes unnoticed to the ego.

Therefore, before a magician attempts to willfully evoke spirits, he should become adept at the fundamentals of magick. A magician needs to develop self-control. Self-discipline is an essential element both for causing willed change and protecting oneself from such change. Before a magician can control the universe he must be able to control himself. Magickal fundamentals serve to protect the magician from the sometimes dangerous spirits which may be evoked. Magicians cause change in the material world according to their will. Changes in the material world can be beneficial, neutral, or harmful to the human organism. Even the most powerful magicians make occasional mistakes. Causing an inappropriate alteration in either the organism or the material world can result in profound detriment and even lead to the annihilation of the magician. *Self-discipline is essential to the magickal arts. Without self discipline a magician is meddling with forces which may destroy him and others.*

Though very often magick is about removing or clearing impedimentary memetic structures to free oneself from sociocultural control, it is also very important to retain those memetic structures which serve to allow the organism to survive and function well within a particular social system. A magician

would want to remove a control meme commanding him to always wear fashionable clothes, thereby freeing himself of social control in a positive manner, but he would not want to remove a control meme which commands him to always wear his seatbelt when operating a motor vehicle. The magician must learn to accurately weigh the benefits of a memetic structure against its hindrances.

Before a magician attempts a powerful working, it would be wise to determine if the appropriate control memes exist within the psyche. If the appropriate control memes do not exist, they should be created and implanted within the mind of the magician.

Assuming that a magician has properly constructed his circle (his protection mechanisms) he can then proceed to the evocation of spirits through painting. The next step in the process is to decide upon an appropriate variety of painting (paint, watercolor, pencil, etc.). The author prefers colored pencils and has found the colored pencil method an effective and inexpensive means to practice artistic memetic magick. The method described will refer to the colored pencil method but it should be noted that the same principals can be utilized for any type of picture composition.

The proper materials should be gathered, including colored pencils (the greater the variety of colors the better), and a medium on which to draw. Standard stationary is perfectly acceptable. If greater permanence is desired any physical object can be utilized as a canvas.

Once the proper materials have been gathered, a location should be selected where the evocation is to be attempted. In *Artistic Memetic Magic* location is not considered a vital element of the process, with certain exceptions. Traditionally many works of magick are thought best attempted in secluded locales. Though there are definite benefits to choosing a secluded location where concentration can be maintained due to a lack of interruption from the outside world, there are also some advantages to evoking a spirit in presence of others, whether they be cognizant or not of the work at hand.

In most varieties of magick concentration is desired, but in artistic evocation *distraction* of the conscious mind produces more consistent quality spirit manifestations which are easily recognizable as such. The act of drawing itself distracts the conscious mind sufficiently to allow the evocation of spirits. But the greater the degree of conscious distraction, the stronger will be the manifestation of the spiritual form. Thus, a magician is free to choose either a secluded temple or a crowded shopping mall to perform an evocation. The working will be successful in either case as long as proper distraction of the conscious mind occurs. In crowded locations the crowd itself and the noise generated by the crowd will serve to distract the conscious mind to some degree, while in a secluded locale purposeful distraction techniques should be utilized. Oftentimes combining both environmental distraction with purposeful distraction techniques will achieve the best results. For instance, a solitary room in a house might be selected to perform an artistic evocation, with the door and windows shut to block off distractions from the outside world. The radio and the television might be purposefully maintained at a medium level of volume to provide environmental distraction.

Once the proper materials have been assembled and environmental conditions realized, the actual evocation is a fairly simple matter. It may come as shock to many how easy it is to actually evoke a spirit. Any human being without serious physical or mental impediments should be able to achieve some noticeable success with evocation. A small percentage of humans will possess natural talents conducive to the evocation of spirits, and an equal percentage will possess natural inhibitions which serve to stifle any evocational abilities. But the vast majority of human beings, probably well over 90% of the human population, are fully capable of evoking spirits through the practice of some form of *Artistic Memetic Magick*.

The evocation occurs while the drawing is being *drawn*. While the conscious mind is focused on the act of drawing, spirits are able to assume a degree of control over the physical body which is

sufficient to cause minor alterations in the drawing itself. When the drawing is finished, it should be examined, whereby these minor changes and their effect on the whole will be comprehended. Numerous micro-changes in a drawing often add up to single, noticeable, macro-change. The macro-changes are the *bodies* of the spirits. It's that simple. No arcane words of power or ritual other than the act of drawing are necessary. Thus, every work of art ever created can be examined for evoked spirits, and every single work of art of any complexity will contain them. A high percentage of unintentionally evoked spirits are difficult to spot with an untrained eye, but nevertheless they do exist, embedded within the artistic tapestry. Once one knows what to look for spotting embedded spirits is not a difficult matter.

Of course, the simple act of drawing evokes only the most rudimentary spirits which will often be difficult to recognize for what they are. To summon greater spirits a couple of further techniques need to be incorporated into the drawing process. These techniques should be utilized whenever possible for there seems to be a real correlation between the *manifestation level* of a spirit and its power. In other words, the clearer the re-presentation of the spirit the more change it is likely to produce in the material world.

To evoke greater spirits a process of *automatic painting* should be used. An automatic painting is a painting composed more or less completely by the subconscious mind. It is commonly assumed that automatic painting can only be accomplished by rare individuals who possess some natural talent toward such obscure arts. This is not at all the case. Most anyone can be taught to draw decent to high-quality automatic paintings. Automatic drawing with a pencil can be achieved fairly easily when certain rules are followed.

Automatic painting faithfully follows memetic magick principals. The conscious mind is distracted to allow the subconscious mind control over the body. With this control over the body the denizens of the unconscious mind, the spirits, take the hands

and force them to draw pictures representing the spiritual beings in control. The more control a spirit has over the physical body, the clearer the picture of it (the manifestation of its form) will be.

Every evocation session will not be the same. Some will be more successful than others, owing to a number of factors, some of which are beyond the control of the artist. Biological (the health of the human organism, lack or excess of nutrition or exercise), environmental (indoor or outdoor, time of day, magnetic and gravitational fields, city or rural area, moisture in the air, season), and spiritual (mental health, current landscape of the astral plane and subconscious mind, current dominance by one particular spirit) factors can play major or minor roles relating to the quality of an evocatory undertaking. But on an average day under common circumstances the described process of automatic painting should result in the successful evocation of a spirit (or many spirits, as the case may be).

The automatic painter follows the same rules and procedures as would a regular painter. The only alteration in the ritual is the actual physical manner in which the pictures are drawn. While a regular painter would likely have a general idea of what it was he was attempting to draw, an automatic painter would purposefully clear his mind of any preconceived images. In fact, an automatic painter should attempt *not* to consider his painting at all. At the moment he begins to paint, he should purposefully turn his attention away from the work at hand toward some other distraction, such as conversation with another person, the television, or the radio. The drawing should commence without any preconceived goal. The actual act of drawing should follow two general rules. These rules are not absolute and can be broken on occasion but the artist should attempt to follow the rules whenever possible.

General Rules for Automatic Drawing:

- 1) The painting should be composed in an outline form.
- 2) The outlines should be composed of tiny back and forth continuous line segments.

The initial picture should be drawn in outline form. That is, the entire drawing will be an outline of a complex figure or intersecting outlines of complex figures. These outline borders can be numerous and close, even touching and passing through each other, but by no means should the artist attempt to *color in* empty sections, except the occasional shading of an empty area between the outlines if the artist is compelled to do so. After the picture is complete, detail and color can be added to emphasize particular areas of the drawing.

The outlines should be drawn with quick, tiny, back and forth movements of the pencil. On a macro scale these tiny back and forth movements will combine to form what appear to be continuous, purposeful lines, but on a micro scale, if the lines are examined closely, they will be seen for what they are; tiny connected chains of ostensibly random and chaotic lines.

On the first few occasions automatic drawing is attempted, the artist should purposefully not *directly* look at his picture while drawing. Rather, the gaze should be focused toward a television set or another part of the room. The picture being drawn should only be visible in the corner of the artist's visual field. Directing conscious attention toward the picture tends to disrupt subconscious spiritual control, though with experience the eyes can be focused toward the picture without disrupting the subconscious intent. The artist is striving to draw the picture at a level just below willed conscious intent.

As lines are drawn with tiny, swift, back and forth motions of the pencil, and conscious attention is focused on something besides the picture, the hand with the pencil will begin to stray on its own.

If a strong spirit is being evoked, the hand can literally be *guided* by the evoked spirit to such an extent it will appear to move without any conscious intent. The conscious mind will not give the hand any commands to move, yet the hand will move on its own, drawing a picture which on many occasions will contain more complexity and artistic merit than any picture the artist could have consciously drawn. Strong evocations are rare, but even within evocations of lesser degrees of magnitude noticeable subconscious control will be evident.

Below are two examples of spirits evoked utilizing automatic drawing technique. The second drawing will be discussed at length momentarily, but for the moment take note of how each of the drawings consist of outlined figures, *not* detailed images. Greater detail can be added after an artist has developed some skill with the automatic painting process.



Sabbath of the Succubus

FLAME ANGEL



The *Flame Angel* is an example of a complex and powerful spirit, a seductress of sorts, who was able to affect direct change on the material plane. The form of the greater spirit itself is outlined, with the shading and coloring occurring after the outline had been completed. The *Flame Angel* was evoked in a solitary location with minimal distraction, but her coming was strong enough to guide the drawing hand without conscious intent.

Notice how the *Flame Angel* demonstrates many of the properties of spirits discussed earlier. The spirit is hierarchal. What appears upon initial observation to be a single spirit -- a winged woman with fiery hair who is reaching out with her arms and hands toward the observer -- is upon closer examination a conglomeration of numerous spirits. Each section of the drawing contains numerous embedded spirits.

The macro level spirit, the *Flame Angel* herself, is a pictorial re-presentation of a very complex and powerful memetic structure. The numerous separate spirits who together comprise her form are each pictorial re-presentations of smaller memetic structures. The *Flame Angel* is the memetic molecule; the lesser spirits are the memetic atoms which together fashion the greater molecule. A complex memetic structure like the *Flame Angel* would be very difficult to draw without utilizing automatic painting techniques. *Flame Angel* is the end result of many years, if not decades, of memetic evolution, combination, and recombination within the subconscious mind and the astral plane. Whatever the humble origins of *Flame Angel* may have been, years or decades later the result of memetic evolution was a sentient thought form capable of causing direct and measurable change within the material world on its own.

Impressive and awe-inspiring as this may be, it should be noted that *Flame Angel* undoubtedly has undergone further transformation since this book was written. She may have become more complex and potent, or simpler and devoid of real power. It is even possible she may have been destroyed or expelled from the mind in which she was birthed. But even if *Flame Angel* has been vanquished from her

original mental home, she lives on, for her picture which is printed in this book is charged. That is, the artistic rendition of *Flame Angel* possesses the potential to replicate itself within the mind of any conscious-possessing biological organism which views it.

As a fascinating side note, let us assume for theoretical sake that *Flame Angel* is able to replicate herself into the minds of 500 people who read this book. Of these 500, perhaps only 100 or so will accept her true form (accepting the true form of a spirit is the same as the successful binding of its complete memetic structure into the framework of a human mind). The other 400 people will only accept portions of her true form. The *Flame Angel* memetic structure will evolve separately within the minds of those 100 people who accept her true form. After a year or two has passed, each one of the original faithful replications of *Flame Angel* will have mutated, evolved, or devolved in 100 unique ways within 100 unique mental environments. The *Flame Angel* spirit type would thus expand out into the human population and as a result of this expansion unprecedented powers and unique forms corresponding to survival strategies within new mental environments would emerge. Of course the survival of the spirit is not guaranteed, but the evolutionary processes defining spiritual development within human minds are a fascinating subject to consider.

Theoretically spirits could evolve with the power to lead the human race into a golden age, but it is equally possible spirits could evolve which would possess the power to enslave or eliminate humanity altogether. (Remember that spirits are complex memetic structures -- albeit so complex as to have acquired conscious-like systems of their own. Many complex memetic structures are thought viruses, and thought viruses do have the potential to cause macro-scale alteration of human cultural systems.)

The most recognizable embedded spirit within any picture is the largest. In many cases the spirit who reigns at the top of a particular spiritual hierarchy is the totality of the picture drawn. In

the case of *Flame Angel*, the *Flame Angel* herself is the highest ranking spirit.

Flame Angel is composed of numerous spirits of lower rank. She is queen of the legion of spirits who together define her form. Though *Flame Angel*, like human society, is greater than the sum of her parts, each of the individual spirits of which she is formed possesses unique traits. If any one of the spirits inherent in *Flame Angel* were to be detached from her form, *Flame Angel* would lose the power intrinsic to the detached spirit.

These second tier spirits are more difficult to recognize than the first tier spirit. What may originally appear to be an object enclosed within the form of the first tier spirit will very often prove upon closer examination to be an embedded spirit. *Flame Angel's* entire body can be sectioned off to uncover second tier spirits. Each of her wings is a second tier spirit. Notice how the right wing appears as a figure with an odd, alien head, while the left wing is a horned figure holding up an arm pointing back toward *Flame Angel's* head.

Each of the individual sections of *Flame Angel* will yield second tier spirits upon isolated examination. Her outreaching arms and the individual portions of the fire which unite to form her head are not difficult to recognize as embedded second tier spirits once one knows what to look for.

But even within these second tier spirits third tier spirits have been embedded. Within the third tier spirits fourth tier spirits reside. The dilution process can continue for as long as the artist is able to break down the picture mentally into individual isolated portions.

Lower tier spirits will usually be discovered within the line segments themselves. What appear at first glance to be nothing more than borderlines between sections of the picture are often lower tier spirits. The mechanical process of drawing with diminutive, quick, back and forth continuous strokes serves to evoke a legion of lower level spirits. In a drawing such as *Flame Angel* the total number of embedded spirits may number in the hundreds.

If the observable legion of spirits embedded within *Flame Angel* has not already inspired the

reader with a kind of awe, turn the picture upside down and examine it again. Suddenly, what appeared to be a *Flame Angel* now emerges as a Sorcerer flinging a fireball toward the observer, surrounded at each of the cardinal points by large flames. Above his head, the sorcerer appears to have opened a rift exposing a star populated portion of deep space!



Leg in Moon the Ice Shaman



The picture, flipped upside down, now contains an entirely new legion of spirits of all the levels. In fact, in the inverted position, *Flame*

Angel no longer exists. The new first tier spirit is the *Flame Sorcerer*.

Powerful evoked spirits will often follow the general pattern established by the *Flame Angel*. The most potent spirits will contain a kind of mathematical symmetry which would be very difficult, if not impossible, to consciously create. A perfect example of this symmetry is the concurrently composed dual unique images, the *Flame Angel* and the *Sorcerer*. It should be noted when this spirit was evoked (drawn) by the process of automatic drawing the conscious mind of the artist was only aware of the *Flame Angel*. It came as an eerie shock when the evocation was complete, and *Flame Angel* was inverted to reveal the *Sorcerer*.

A magician should be extremely cautious with any spirit displaying such characteristics. Mathematically symmetrical spirits are very powerful spirits indeed. The artist should watch closely for threatening changes in the material world arising sometime soon after the evocation has been completed. Though some powerful evoked spirits may attempt to help the magician, many will cause changes which will have the potential to seriously hurt or even destroy an unwary magician. These changes in the fabric of the material world need not occur immediately upon commencement of an evocation, though sometimes they will. On many occasions the changes may take time to manifest in the material world. Direct spiritual influence on material reality is usually dependant upon a magician entering into a situation wherein a spirit can effectively wield its powers. Many spirits will wait patiently in the *background* until an opportunity presents itself, owing to a correct configuration of material reality conducive to the release of the spirit's inherent power. The length of time that passes before the magician is confronted with spiritually induced physical alteration will usually be no longer than a few days or weeks, but it should be noted that if the time span were any longer the magician would not be likely to attribute the proper cause to the proper effect. As long as a magician is able to maintain self-discipline in the face of

spiritually-induced trials, only the most powerful and malevolent of spirits need be feared.

To this point random evocation through automatic drawing has been discussed. Though often a very effective means of summoning and imbedding spirits in an observable medium, random evocation remains a random process in regards to the particular spirit which will be summoned.

The optimum time to compose an automatic drawing is when a spiritual presence is felt, or sensed. These occasions are rare. If automatic drawing is composed when a strong presence is felt, a powerful spirit is likely to be evoked. But the magician has no real way to determine whether a beneficial, neutral, or harmful spirit will be summoned until the actual evocation has been completed. This random state of affairs can lead to potentially dangerous situations. But on the flip side, when a spirit has gone out of its way to make its presence felt, in effect asking or demanding to be evoked, it often means the spirit feels the human in question needs, or is worthy of, its help.

Willed Evocation through (Automatic) Drawing

Willed artistic evocation is the purposeful attempt to evoke a particular spirit utilizing artistic means. A successful willed evocation is dependant upon foreknowledge of a particular spirit's characteristics. Thus, before an attempt is made to evoke a particular spirit, as many of its characteristics should be gathered as possible. These spiritual characteristics will be utilized to fashion a magickal framework (or vessel) into which the desired spirit will be drawn. The more complete the magickal framework, the more likely the correct spirit will be drawn within. Of course the characteristics collected need to be correct characteristics or the wrong spirit may be summoned.

The practice of willed artistic evocation follows the guidelines for random artistic evocation, but on top of these guidelines new ritual is added to achieve the desired effect.

Let us assume the spirit Mars is to be evoked. First, as much information about Mars and his specific characteristics should be gathered as possible. The source of this information is unimportant except in regards to its validity. If true characteristics are used to create the magickal framework, Mars is likely to be successfully evoked. If false information is used to create the magickal framework the wrong spirit may be summoned.

Just to keep things simple, only a few characteristics of Mars will be listed.

Characteristics of Mars

- The color red
- The planet Mars
- A god of warfare
- An aggressive nature
- Attracted by courage
- Repelled by fear

The possession of this information allows the evocation to be attempted. There are no set rules for the construction of an effective magickal framework. Anything which serves to either change the environment or direct the mind of the magician toward the root essence of the spirit to be summoned can work. For instance, an effective environmental location in which to attempt to summon Mars might be on the front lines of a war zone. Or a temple may be constructed which is painted red and filled with symbols of Mars. The evocation could be performed outdoors under the night sky at a time when the planet Mars is visible above. The variations on these themes are almost endless.

But artistic memetic magick provides a fairly simple means for achieving the same end result, without the necessity of utilizing extreme environmental components in the ritual setup. The artist should consciously draw symbols representing the characteristics of Mars onto his paper before the actual evocation is attempted. These symbols -- which in this case might be a drawing of a sword, a drawing of the planet Mars, a memetic molecule whose atoms are the individual characteristics of Mars, all superimposed over a crimson red background --

should be drawn in a normal fashion without the artist utilizing automatic drawing techniques.

A fairly large empty area should be maintained within the center of the drawing paper. This empty area is the *zone of evocation* wherein automatic drawing techniques will be utilized in an attempt to evoke *Mara*. If desired, the empty area may be artistically framed before attempted evocation. For instance, a mirror frame could be drawn around the edges of the empty zone, preferably with symbols of *Mara* embedded within. When the evocation is attempted, the face of the mirror would be drawn upon, thereby giving the finished product the appearance of having manifested within a magick mirror. Endless variations of the border theme can be attempted, so long as some clear area remains wherein evocation can manifest.

Once the magickal framework is complete, the artist should utilize automatic drawing techniques within the empty portion of the framework. The focus of the conscious mind should be maintained upon the symbols of the spirit to be summoned while the automatic drawing occurs. The focus of the conscious mind on the purposefully created symbols should provide the necessary impetus to summon the desired spirit from the subconscious mind.

Whether the desired spirit has been evoked can be effectively judged after the automatic drawing is complete. The desired spirit should have a fairly recognizable form although on some occasions intuition is necessary to determine if the correct spirit has been evoked.

If the desired spirit has been evoked, it may attempt to communicate, assist, or harm the magician who summoned it. These spiritual effects can take almost any form. A magician who has recently completed a successful evocation should watch for changes in the material world which may have been caused by the summoned spirit. Sometimes the magician may be tested in the real world by the spirit. If the spiritual test is passed, spiritual benefits will be granted; if it is failed, the powers will be withheld. Failure of tests staged by spirits may have more dire consequences as well.

On some occasions communication will occur when words or symbols are recognized within the evoked spirit's pictorial form. All evoked spirits should be studied carefully for the presence of such symbolic communication.

Literary Evocation (Through Semi-Automatic Writing)

As was discussed earlier in this chapter, literary works often contained numerous embedded spirits. A book itself can be correctly labeled a macro-level spirit. Within literary works spirits often take the form of characters. Characters have character traits, and these particular character traits tend to lead to certain characterized actions. The characters can be classified as *second tier spirits*, the particular traits of these characters as *third tier spirits*, the actions they take as *fourth tier spirits*, and so on.

Of course, the tier labeling system of spirits is always relative. A character in a novel is only a second tier spirit when judged in comparison to the novel as a whole. If the character is isolated from the novel, it becomes a first tier spirit, and its traits become second tier spirits, and so on.

The situation can become more complex when the elements of plot, setting, and moral are factored in. Each of these elements can be correctly distinguished as embedded spirits as well. The effects these elements have on the individual characters are also embedded spirits.

The evocation of a literary spirit follows the same general philosophy and principals as an evocation of a painted spirit, except in order to evoke and embed spirits into literary works a magician needs to write. The act of writing focuses the conscious mind, allowing spirits to slip into the literary work from the subconscious. After a literary work has been completed, the author should reread the work and take note of elements which seem to have taken a life of their own.

Most literary works are filled with symbols. The clearer the symbol, the more likely it is to be a spirit. Symbols can also be alluded to or created by actions between characters. These symbols will almost invariably represent embedded spirits, for

this is often the most effective way for a spirit to slip into a work past the defenses of the conscious mind. The author is fairly cognizant and in control of the words written, but it is in the interplay between characters, plot, theme, and setting that conscious control over the course of the literature slips. A passage which may appear completely innocuous at the time it was written will often be discovered at a later point to have interacted with another element in the story to form an unintentional symbol.

The writing process itself is a magickal act. In the process of writing a literary work an author stands an excellent chance of evoking numerous spirits and embedding these spirits into the work. Further, the spirits evoked through the writing process will cause real change in the material world.

The spirits embedded within a literary composition effect the material world in two distinct manners. Embedded literary spirits affect changes in the minds, and therefore the actions, of the readers. When a person reads a book, he becomes contaminated or attacked by the complex memetic structures (spirits) contained within. If these spirits successfully bind to the reader's mental framework, they will cause change in his pattern of thought, leading to change in action, and therefore change in the objective material world.

But the embedded spirits in a literary work do not just affect the reader; they affect the author as well. In fact the effects on the author will likely be much more profound than on the reader. For a reader of a literary work is simply bringing their conscious mind into contact with spirits who have been bound into textual symbols and which will possess the possibility of being transmitted, but the author actually evokes the spirits which are to become embedded in the works from out of the subconscious mind. The act of evocation often brings the evoker into direct contact with the evoked spirit, who may then attempt to help, harm, or test the author. So when an author composes a literary work, the very act of writing can cause changes in the material world which will affect him directly.

It makes no difference if the author understands or believes in magic; if the spirits are evoked, the changes in the material world will occur. So when composing any literary work an author should be wary of the environment and any unexpected events which may occur. These events are likely to have been manifested by the spirits knowingly or unknowingly evoked by the author.

Any type of literary composition can be a magickal act of greater or lesser power according to the extent which the author's subconscious mind is able to slip past conscious defenses. Fiction, nonfiction, short stories, and poetry are some examples of legitimate literary magick.

The very real possibility should be considered that in many cases, a work of art itself is the root cause of any success which follows the creation of the art, though the connection will not be seen or understood by many. The spirits which are evoked when a work of art is created can alter the material world to an astonishing extent. For example, the possibility should be considered that when a music group becomes famous, it is not the members of the band or the song itself which thrusts the group to fame, power, and success, it is the spirits invoked by the song they create. Was Hitler the root of the power of the Nazi party or was it the spirits evoked when the book *Mein Kampf* was written some years before his rise to power? Was J.K. Rowling the direct cause of her own phenomenal success or was it the spirits evoked during the writing of the novel *Harry Potter and the Sorcerer's Stone*? To follow this train of thought, if the spirits evoked by the writing of the novel *Harry Potter* were responsible for its success, then who or what is the character *Harry Potter*? Was L. Ron Hubbard the source of power behind Scientology's astonishing rise to religious success or was it the spirits evoked when the book *Dianetics* was written?

The following is a short story which serves as an excellent example of literary magickal evocation. Some of the embedded spirits within the text have been italicized:

NEPTUNE'S HARLOT

Five years have passed since that accursed day, but I feel as though my mental state has improved sufficiently to allow me to write of my experience. Though I still suffer flashbacks, and often wake in the middle of the night screaming, sometimes I regain my sanity long enough to function, and in these moments I realize that I have a responsibility to record my tale no matter how painful the process may be. So with one final swig of vodka I settle behind my desk overlooking the harbor and begin to write...

That day began like almost any other. I had strolled from my downtown apartment to the market, approaching a fresh fish vendor with the intent of purchasing an iced specimen to prepare for my dinner. As I was about to make my purchase a cool hand closing around my wrist stopped me.

"Wait. Don't waste your money here. I know a better place we can go."

I turned to behold an attractive woman in her twenties. She was tall and trim, standing five foot ten, with blonde hair which curled tightly into braids that dropped down to her shoulders. Her hairstyle was foreign; the edges were bleached like she had spent too much time under a distant sun. Though she wore the clothing of a woman her age, tight black pants and a fine brown leather jacket, she had a look in her kelp green eyes that spoke of experiences well beyond her years. I was momentarily mesmerized, but she continued when I could not speak.

"Are you busy? Why don't you take me out to eat? I know this great seafood restaurant."

"Do I know you? I mean, do work with me? I'm not sure if I've seen you..."

She shrugged and replied,

"I know enough about you already. I promise, this restaurant is a very special place. A place you won't want to miss."

At this point the day had already taken the qualities of a dream, and perhaps this is why I agreed without further thought to take this mysterious stranger to dinner on a whim.

We walked slowly to my car, where I learned her name was Cyrene, and that she claimed to be employed as a marine biologist who traveled six months out of the year on a research vessel. I found this fascinating, but when I attempted to question her further on the subject, she

cut my queries short. I asked her where we were headed, and she replied that

"The restaurant is at the end of the road."

I naturally assumed that she was speaking of the road we were on, but it soon became apparent this was not the case. She directed me to the freeway. As we drove she grew quiet, speaking only in short sentences and occasionally pointing for me to turn here, or there, and soon we were well outside the city and had passed through the last of the suburbs. I told her I was not familiar with this area and again I asked her where we were going, but she only repeated her previous answer, urging me to continue driving on the country highway and to roll down the windows so she could breathe the fresh air.

Reaching the summit of a hill, the ocean became visible not far ahead. Cyrene pointed to a building rising above the rocky beach. I drove the final couple of miles until we reached the restaurants gravel parking lot, and there I could clearly see the neon blue sign which read 'THE NEPTUNE'. The words were superimposed over a sexy mermaid wielding a neon pink trident. I was surprised to find the parking lot was crowded considering the isolated location of the restaurant. I parked, looking over to Cyrene. A grin traced the corners of her lips.

"We're here," she whispered. "Come on, let's eat. I bet you're starving after that drive."

I followed her through the restaurant's fishnet veiled front doors. The host had the same strange sun-bleached hairstyle as Cyrene, and her eyes were a similar shade of green. I thought at first they might be sisters, but when they did not speak to each other with any familiarity I decided to the contrary.

"You two are in luck. We've had a cancellation, and there's an excellent table available."

A single portal, made to resemble the airlock of a submarine, led down a flight of aquamarine stairs into the restaurant proper. Golden statuettes of mermaids wielding tridents stood guard at the bottom of the steps. I immediately recognized why so many had chosen to dine at the establishment. The restaurant had been built below sea level, and the walls on one side of the room were nothing but windows which looked into the sea. The inside lights had been dimmed to allow the diners a better view of the water, which in turn was illuminated in many eerie shades by slowly rotating submerged lights.

I do not think any aquarium in the world could have compared to this room. All of the creatures of the sea were represented. There were tropical fish, glowing fish,

crabs, squids, an octopus — if I were to attempt to list all that I saw I would surely fill another page. But even amidst such splendid variety there was one type of creature that captured my immediate attention. Roaming amongst the coral and the kelp were sharks whose size would have been enough to frighten the strongest of men. There were many species of shark, with one oddity in their distribution. No shark that was considered harmless was anywhere to be seen. The waters were patrolled by great whites, hammerheads, and many other lethal subspecies.

"Don't worry about them," Cyrene tried to reassure me, pulling me by my coat sleeve to our table in the far corner. "Look out there." She pointed off behind the outermost coral reef, and for a moment I did not see anything.

"Wait. They're coming."

I still could not see anything and was about to stop trying when I caught a shadow gliding through the darkness; then another, and then many others. The large shadows passed under the furthest of the colored searchlights. I watched in awe as a pack of six gray whales emerged from a sapphire mist and made a lazy approach toward the restaurant. Everything got out of their way, even the sharks. I was afraid they would keep coming and perhaps collide with the windows, but they slowed their approach and remained at the outskirts of the inner coral reef.

To put it bluntly, I am certain that I had never seen so amazing a sight in my life. I sat down in my chair, never once taking my eyes off the windows. I followed the movements of the whales for another five minutes before Cyrene snapped me out of my trance, placing a menu in my lap.

"Come on," she grinned, "the sooner we order the sooner we can eat!"

I looked up at her, then back down at my menu, which I read under the eerie fluorescent green light projected from the water. The menu had everything I could ever have wanted and more. For starters there was salmon, prawns, and oysters. I flipped the page and did not even bother to read beyond the first few lines, because already I had seen many deliciously described entrees. The waitress came over, but before I had a chance to say anything Cyrene ordered us both the chef's special. This was agreeable, so I took the opportunity to scan the restaurant's patrons.

Nearly every table was full, and those seated at the tables were very much like me. They looked like

normal people out for a good dinner. Most were couples, but there were also some families and people seated by themselves. The wait staff were all women, and I noticed with a start that they all bore some resemblance to Cyrene. Warning bells went off in my head as I tried to explain away the coincidence, but no matter how many times I looked down at the table and then back up at the waitresses, I saw that they all had very similar hairstyles with strongly bleached ends.

"What is going on here?" I asked, somewhat too directly for politeness. "I mean, they all look like you. Is this your families place?"

Cyrene looked up at me and smiled, gesturing toward the kitchen doors. "Look. Our food is coming already!"

I turned and saw that this indeed was the case, but still I could not shake the feeling that something was terribly amiss. In the corner of my eye I noticed that all of the creatures had slowed their motions except for the sharks, which were moving in closer. I was becoming very frightened, but again I heard Cyrene's voice, and my focus was directed at her.

"Come on. Eat, eat!! That's why we came, isn't it!"

She held up a superbly prepared prawn coated with rare and expensive spices. I looked down at the plate of food which had been placed before me. Without question, the chefs were first rate. I had never seen seafood prepared so well. My mouth started to water as I reached for the prawn that Cyrene held out. As I took it, I could not help but notice the motion, or lack thereof, of the sea-life outside of the windows. I was shocked and somewhat horrified to see that all of the fish had stopped swimming, and that they all had turned toward me. I felt as though I must be going crazy, for it certainly did seem as though every fish in the sea was watching me. Was this possible? The sharks were now moving more aggressively than ever.

"Eat... eat..." Cyrene repeated, her voice a whisper from afar.

I held the prawn up to my lips and opened my mouth. Yes, it was true, the spices were extraordinary. The scent drove me mad with hunger. I placed the prawn into my mouth...

but I could not bring myself to chew.

It struck me with the force of all the waves in all the seven seas. How could I sit here in the midst of this Neptunian garden, and all of its amazing varieties of life, and then eat what lay here before me? How could I do this? I could not. I threw the prawn back onto my plate.

"I can't eat this. Any of it..."

I looked up at Cyrene and she was smiling again. A brief sparkle lit up her eyes until they were like emeralds, and she leaned up over the table and kissed me softly on the lips.

"Thank you..." she whispered.

I cannot say that her kiss was a kiss that I enjoyed, because at the moment she kissed me I became aware of her inner nature. Her breath, like her heart, was cold and merciless. A look of urgency appeared on her face.

"Get out of here. Now." There was no trifling in her voice as her eyes scanned nervously toward the sharks who now were right outside the windows. I started to rise, but not fast enough apparently, as Cyrene warned me again.

"There is no time. Get out."

Interestingly, she kept her voice low enough that no one else could hear her. I followed her gaze out the window, and almost fell back when I saw what she was watching. The gray whales had again begun to move, but this time they were swimming through the coral reef toward the windows.

I stumbled out of my seat, knocking my chair over in the process, and dashed toward the stairs and the exit. Halfway across the room I stopped and looked back. Cyrene was still seated, and it was clear to me that she had no intention of leaving. The first whale was just outside of the window, and I leapt up the stairs through the portal just as the 'host' was slamming it shut. I landed awkwardly as I heard the windows smashing below. The host slammed the portal door shut and locked it, looking back with a cruel grin.

"You don't know how lucky you are..." she said, as I jumped to my feet and started toward the front door.

As I left that awful place at the edge of the sea I turned back and was able to see down through the portal window into the restaurant. To speak of what I saw in that instant still makes me shake so badly that I can hardly write with any legibility. What I saw in those next few moments has driven me to the bottle and all manner of self-destructing vices. What I saw in those moments has driven me all but insane and still may someday claim my life... but I feel as though it is imperative that I share it with you.

The restaurant was rapidly filling with water, already it was deep enough to cover all but the tallest in the room. The waitresses had grabbed the *all too real* tridents from the hands of the statues, and they swam

through that water with graceful lethality. All around panicked people were desperately trying to run toward the stairway, but most were being cut down in turn by the trident wielding women, who stabbed them as though they were trout in a stream. Blood filled the water and this attracted the already ravenous sharks, who swam in through the broken windows and began to feast on the still living who were in many cases pinned in place by tridents. The sharks fed on everyone. No mercy was shown to man, woman, or child. A few of the *more resourceful* victims made it up the stairs, only to find the portal locked. I can still see their faces to this day... hands clawing at the windows, voices panicked, screams of sheer terror.

The host made no attempt to unlock the portal; she merely smiled as the water rose up the stairwell. I could not watch then, for with the water came the sharks. I turned and ran out of the restaurant to my car.

Looking back, it might have been better to have died. My life is a shambles. I drink all day, and spend whatever money I have on passing pleasures. I have lost all of my friends, trying to convince them that my story is true. No matter how many times I have tried to again find the road that leads to the restaurant I have been unsuccessful.

I feel as though this may be my last day outside of a mental institution, for the pain has become almost unbearable. Now, just as I am finishing this letter, I am looking down out of my apartment window toward the fish market five stories below, and I smash my bottle of vodka against the wall. For far below I can see *three of those wicked women* wandering amongst the unsuspecting crowd...

Neptune's Harlot was written easily, with the words flowing out of the author. It was as if his typing hands were being controlled by his subconscious mind. Many times an author will speak of a story *just pouring forth from out of their mind*; this is a virtually certain sign the literary work is a magickal creation overflowing with embedded spirits.

Only the most obvious of the embedded spirits were highlighted. There are many more spirits embedded within; some of which cannot be referred to directly. At best these non-apparent spirits can be alluded to by a thorough comprehension of certain sections of the story.

The moral or theme of the story may be the most powerful spirit embedded within. And like the *Flame Angel* drawing, oftentimes the most powerful spirit assumes multiple forms. In *Flame Angel* the first tier spirit appeared as a winged female angel, but when she was inverted the *Flame Sorcerer* appeared. In *Neptune's Harlot*, the first tier spirit (the moral, message, or root meaning) can be seen in multiple forms as well. The first tier spirit evoked by *Neptune's Harlot*, if looked at one way, appears to be a strong message for vegetarianism. In fact, the most noticeable effect of the spirit summoned through the writing of *Neptune's Harlot* was the conversion of the author into a vegetarian. But if looked at from another angle, *Neptune's Harlot* is a warning to the reader to beware of seductive strangers and the power of sexuality. From another slant the entire story is a description of a journey into the Elemental Plane of Water, which suggests that the first tier spirit evoked by the short story is a water elemental. These are only three examples, but there may be many more unseen aspects of the first tier spirit embedded within *Neptune's Harlot*. All are true manifestations of its form.

In the final analysis, *Neptune's Harlot* was likely a symbolic warning about the dangers inherent in magickal practices. The sea could be seen as a symbol representing the subconscious mind; this would make the windows representations of portals which lead from the conscious ego to the subconscious higher planes. The sea creatures were spirits, or complex memetic structures, which broke through from the higher planes into the magician's mind. The sharks represented evil spirits. These spirits, once released into the mind of the magician, proceeded to destroy and devour the individual memetic structures which made up the ego, or the conscious framework, of the magician. The mermaids were symbolic representations of the messengers and guardians of the portals which lead from the material plane to the higher planes. The warning contained in the story *Neptune's Harlot* should be taken seriously. Magick, in its higher forms, can destroy the magician and the people around the magician.

The act of writing very often evokes spirits from the subconscious mind. The act of writing is a magickal act. Occult practices taught within mainstream American schools? You be the judge. Literature professors take note!

Having completed a brief study of literary and artistic evocation, a solid enough grasp should have been obtained of the fundamental principals underlying artistic memetic magick to comprehend the profound implications to come...

Artistic Reverse Engineering

A work of art has often been considered a unique creation by an individual human being. In effect, the artist is often thought to have created something out of nothing. The more sophisticated among us realize that something cannot be created out of nothing, much an act is impossible. The artist creates a work that is a modification, or a mutation of sorts, of a unique combination of biological, cultural, linguistic, social, mental, and historical conditions. All of these elements, and probably more that I have not named, feed into an artistic work and are the raw forces out of which it is created.

For example, any book written in the English language is fed by the English language itself, which is a cultural creation, which is a result of biological necessity. The English language was created through a biological evolution of the brain which gave humans the capability to use complex symbolic language through utterances of sound. Archaic language was used to warn of danger, access the spirit realm, communicate the location of food sources, and to provide a means of establishing group or social cohesion. A book written in the English language would not have been possible to write without the English language. Another book could have been written, but not the exact book which was created, i.e., the unique work of art. By definition, a work of art is not a work of art unless it is a unique creation fashioned by a conscious mind out of the raw material available. In this way artwork is a unique creation, but this

unique creation is always molded out of existing material.

If all artistic work is fashioned by an artist through the mutation (or willed rearrangement) of existing biological, social, cultural, mental and historic factors (among others), then it would follow that any work of art could be reverse-engineered to reveal the exact factors which were manipulated to lead to its creation. A successful reverse-engineering of a work of art would lead to contact with the raw material, or forces, of which it was created.

Similar Root Symbols Evident in Multiple Works Created by Different Artists at Different Times under Different Circumstances

If a team of scholars were to attempt a study of all human artistic creation throughout history, they would very likely come to a staggering conclusion. The scholars would discover similar root symbols are evident in multiple works of art, created by different artists at different times, under entirely different circumstances. A painting drawn in the year 2002 C.E. in the United States of America might have embedded within it the same symbol as a painting drawn in the year 400 B.C. in ancient China. A novel written in the year 1970 might contain a character very similar to a persona found in a novel written in the year 1940. A painting drawn in the year 200 on the African continent might contain a nearly identical symbol to the symbol represented by a character in a literary novel written in 1960 England. In all of these cases none of the artists would have had any contact with the other artist's work.

Since symbols are representations of memetic structures or spirits, two symbols can re-present the same spirit though they may have different physical appearances. For example, assume we have a spirit named Spirit X. Attempting to keep things simple, we will assume Spirit X contains the following qualities:

Qualities of Spirit X

- 1) A love of the color green.
- 2) A love of warfare.
- 3) The spirit is embodied by a plant.

A painter evoking Spirit X in the year 200 A.D. in the heart of the Amazon jungle might draw a green vine shaped like a vegetable spear, being clutched in the hands of a warrior. This vine possesses all of the essential qualities of Spirit X, so it is a perfectly valid representation or manifestation of Spirit X. Two thousand years later a painter in France might draw a green grape vine, shaped like a sword, being wielded by a soldier. This would again be a valid representation of Spirit X, for it possesses all of its essential characteristics. The actual physical manifestations of the spirit are different, but they are both symbols of the same underlying reality. The artist in France might never have even heard of China, while the Chinese painter certainly could not see into the future. How is it then that both painters could possibly have drawn the same symbol if they had not both evoked the same spirit? The discrepancies in the actual physical representations of the symbol are due to differing sociocultural and environmental factors. But again, the underlying truth, the *thing* which is attempting to be re-presented by the artist, is exactly the same.

This leads us to the most fascinating portion of *artistic memetic magick*: the ability to utilize these similar symbols once uncovered to construct *blueprints* of human conscious structures, the collective human unconscious, and the astral-demoniac plane. Using a sufficient number of symbols representing portions or inhabitants of the human subconscious mind and the astral plane as a framework, any unseen portion of the human subconscious mind or the astral plane can be evoked through the process of automatic drawing.

Artistic Root Symbols Serve as a Blueprint of the Artist's Subconscious Mind, and Therefore as Instructions for the Creation of the Conscious Mind

Before discussing the magickal technology for the mapping and evocation of any element of the human unconscious mind and therefore the astral-daemonic plane, a brief moment will be taken to discuss artistic embedded symbols and their relation to the conscious mind of the artist who evoked them.

A large portion of any human conscious mind is the result of programming from the subconscious mind. The human consciousness is not completely the result of memetic structuring, but a considerably large portion of it is the direct result of memetic structuring. Language is the most obvious example. Languages are extremely complex memetic structures programmed into human minds. On any occasion a human thinks or speaks in linguistic terms memetic constructs of consciousness are being utilized.

Large portions of the human conscious mind are direct memetic constructs. Thus, altering or entirely replacing a large portion of a particular human's memetic framework would tend to transform that human's conscious mind as well. By implanting or deleting complex memetic structures from the subconscious mind the actual consciousness can be transformed. An act as simple as learning a new language can transform the way a human interacts with his world considerably.

The conscious mind is an evolution, or creation, of the unconscious mind, albeit a creation which, over the span of millions of years of evolution, has taken on a life of its own. But regardless of the fact that the ego is a separate entity in its own right, it continues to be strongly affected and often controlled by unseen subconscious and cultural powers. Therefore, any change in the subconscious aspects of the mind will lead to change in the ego and the conscious aspects of the mind.

Since artwork contains embedded symbols which have arisen from the subconscious mind of the artist, it would follow that if the embedded symbols were correctly interpreted and isolated they could be used as a blueprint or map of the subconscious mind of the artist. If enough embedded symbols were

isolated from an artist's body of work, it could be claimed that a large portion of that artist's subconscious mind had been isolated. Since a large portion of any artist's conscious mind is more or less directly created by the interplay of his own unique subconscious elements, it should be possible to create not only a map of any artist's subconscious mind, but also his conscious mind as well. If the memetically controlled portion of a conscious mind were mapped, it should not be too difficult to add to this conscious blueprint the biological portions of the human mind, since all human beings share the same general biological characteristics, within certain measurable levels of differentiation.

Furthermore, if the particular embedded spirits isolated from within a particular artist's work were to be implanted directly into the subconscious mind of another person, the consciousness of the person into whom the symbols are imbedded could then theoretically be transformed into the actual consciousness of the artist. Of course, in practice there would always be minor variations, for even if the symbolic content of an artist's mind were to completely replace the symbolic content of another mind, that other mind would still be subject to different biological, sociocultural, and environmental conditions which would tend to modify the process by which subconscious forces are transformed into conscious reality. But, assuming a subject could be found who matched very closely in all of the variable areas; i.e., similar biological, sociocultural, and environmental conditions -- then a nearly exact replicate of the artist's consciousness could be successfully implanted into the mind of that subject. In this way a form of immortality could be achieved whereby a sufficiently skilled artist could theoretically replicate his entire mental structure into the minds of others who view his work.

In practice, a far less potent form of this transference mechanism occurs daily. On any occasion a work of art is viewed, some of the embedded spirits within the artwork replicate themselves into the mind of the viewer. These replicated spirits

(complex memetic structures) bind themselves into the subconscious mind of the viewer and more or less directly affect the creation of the viewer's conscious mind. The viewer then uses their mutated conscious mind to affect real change in the material world.

The most powerful artwork transforms the viewer completely.

Mapping and Manipulating the Astral-Daemonic Plane

Any magician who develops the ability to compose automatic drawings correspondingly develops the power to evoke elements of the astral plane. Evoking a sufficient number of astral entities and images allows a magician to map or construct a blueprint of the astral plane.

Within the astral plane is contained the collective unconscious and the Hall of Records. In addition, the astral plane contains a record of events before they occur on the material plane. The astral plane can be seen as a vast plane containing the raw material out of which material reality is formed. Every possible manifestation of material reality is contained within the astral plane. Most of these possible manifestations do not solidify into material reality, but a small percentage of possible manifestations do form our tangible material reality.

The astral plane is far too vast to be mapped in its entirety. But partial maps of the astral plane can serve as frameworks out of which unrevealed portions of the astral plane can be uncovered. Each evoked astral image can serve as a pointer leading a magician toward another, unseen portion of the astral plane. If a sufficient number of locations within the astral plane are mapped, any location between the mapped locations could be found.

The ability to locate any unrevealed portion of the astral plane would tap a tremendous reservoir of potential power. Since the collective unconscious and the Hall of Records are contained within the astral plane, portions of both of these legendary astral locales could be evoked. Using nothing more than the correct embedded symbols contained within

artwork as a framework for an automatic drawing ritual, a magician could bring to material manifestation any aspect of the collective unconscious, or mental-cultural DNA, and any event which has ever occurred on the material plane. In addition, since the astral plane is composed of a matrix of all possible events which could manifest in the material plane, correct evocation through the uncovering of the correct embedded symbols could evoke images of events before they happened. A magician able to evoke unrevealed portions of the astral plane would therefore be able to evoke images of the potential future. Evoking images of a potential future is as close to being able to look into the actual future as can be accomplished, since the future does not actually exist until it becomes the present. The future is not set; it always depends on the actions taken in the present. Therefore, no absolute prophecy or reading of the future is possible. But it is possible to manifest images of potential future realities through examination of the astral plane. Potential futures may be foreseen which have a high probability of manifesting, but theoretically even the most mathematically high probability is still only a probability; it could fail to manifest if the appropriate actions were taken by the appropriate elements of the material plane.

The actual pinpointing of a specific portion of the astral plane can be accomplished through the practice of willed automatic artist evocation. Though any type of art could be used to evoke unrevealed portions of the astral plane, willed automatic drawing will be discussed here. Before we go any further, it is important to understand that all forms of artistic memetic magick (be it writing, painting, music, sculpture, cinema, drama, etc.) are interchangeable. That is, elements from any one form of artistic expression can be mixed with any other form of artistic expression to achieve evocation of unrevealed portions of the astral plane. Herein shall be discussed the magickal technology of importing any type of artistic endeavor into the process of willed automatic drawing to achieve

evocation of unrevealed portions of the astral-daemonic plane.

Assume that an evocation of the spirit underlying a famous literary work was desired. Perhaps a magician wanted to evoke the spirit associated with the famous literary work *Dracula*. Famous literary works often become famous precisely because they contain archetypal elements which stand the test of time. The magician would then read the work in question. In the process of reading the literature as many embedded spirits as possible should be uncovered and recorded. When finished, the list should be shortened to a manageable number of embedded spirits which would then be used as the framework of a magickal evocation.

The actual magickal technology utilized to perform the evocation should be *willed automatic drawing*. The necessary materials should be gathered for a *willed automatic drawing* ritual. Then the transference of the literary symbols should be made onto the drawing paper. In other words, the embedded spirits uncovered from the literary work could be transferred directly from the list to create the framework of the automatic drawing. For instance, the *embedded spirit list* might read something like this:

Embedded Spirit List for the Novel Dracula

--> **Character Dracula:**

Vampire, Rich, Noble, Able to Change Form, Able to Hypnotize Women with His Sexual Charm

--> **Character Renfield:**

Insane, Servant of Dracula, Confined to a Mental Institution

--> **Setting Transylvania:**

Wild, Remote, Dark, Filled with Supernatural Forces, Packs of Wolves Howling

--> **Setting London England:**

Cosmopolitan, Sophisticated, Location where Dracula seems out of place

--> **Etc.**

The individual elements of the list should be written directly onto the drawing paper on which the evocation is to take place. These elements can be placed anywhere on the paper as long as sufficient empty space remains into which the automatic drawing will be drawn. Then, while the conscious mind is concentrating on the framework of the picture, the hidden or unrevealed *location, entity, or aspect* of the literature is evoked (drawn) through the process of automatic drawing into the empty space within the framework.

While such direct transference of the individual elements of a *spirit list* will often lead to a working evocation, more successful evocations can be had if a little more sophistication is utilized in the transference of the individual elements contained within the *spirit list* to the drawing.

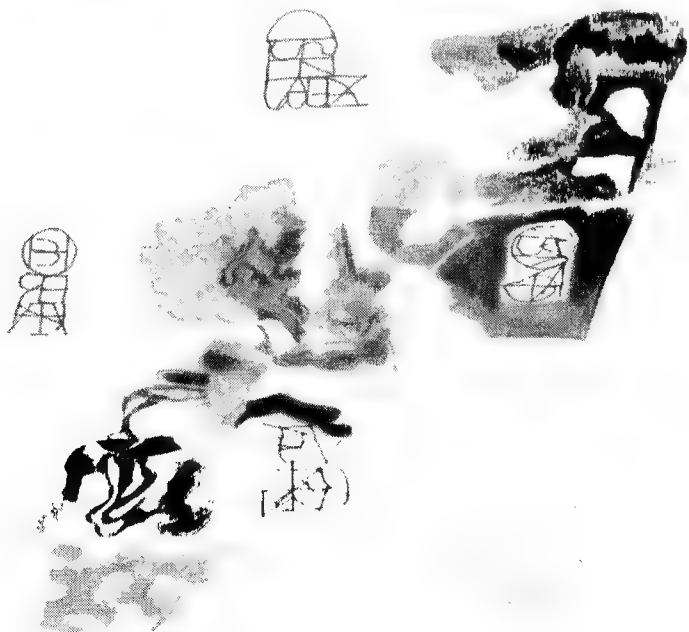
The more abstract the re-presentations of the individual elements of the *spirit list*, the more powerful the evocation caused by conscious attention on such symbols become. If the framework of the automatic drawing is symbolic itself, it stands a better chance of penetrating the defenses of the conscious mind, therefore strongly influencing the form of the astral element to be evoked.

Accordingly, the individual elements of the *spirit list* should first be transformed into symbolic re-presentations of their individual forms. The most effective method would be to perform a *willed automatic drawing* utilizing each individual element of the *spirit list one element at a time* to receive evoked symbolic re-presentations of their original literary forms. These numerous singular evoked manifestations of the individual elements of the original embedded *spirit list* would then be transferred *as is* onto the paper onto which the actual evocation of the root symbol underlying the entire literary work is to be performed. In simpler terms, each embedded spirit discovered within the original literary work should itself be transformed into an evoked symbol, and when finished, all of

these symbols should be used to form the framework for final evocation.

But due to time constraints such a thoroughly prepared ritual is seldom possible. Similar effects can be had through the conscious transformation of the individual embedded spirits into symbols which represent their literary forms. These consciously (as opposed too *subconsciously* in the more thorough ritual) created symbols can then be transferred onto the ritual paper to create the framework within which the automatic drawing evocation will take place.

For instance, the individual elements of the embedded spirit list could be consciously sketched, converted into memetic molecules, or sigillized, and used to form the framework of the evocation. In fact, any type of symbolism that remains true to the original form of the elements of the embedded spirit list can be utilized to form the framework of the willed automatic drawing.



The very same principals could be implemented to predict possible future events. In this case the embedded spirit list would be composed of known

historical facts, or events of the present, which would form the framework of an automatic drawing. The spirit or portion of the astral plane evoked through the automatic drawing would be a pictorial re-presentation of a probable outcome resulting from the transformation of present conditions, combined with past events, into the future. If predictions regarding events likely to occur in a particular location on the material plane were desired, then as many of the physical aspects of the desired location as possible should be listed and consciously transformed into symbols, which would then form the framework for a willed automatic evocation.

To evoke elements of the human collective unconscious, embedded spirits should be isolated from great works of art which tend to have embedded within them universal truths related to the human condition. If a sufficient number of universal human embedded symbols were isolated and used a framework for a willed automatic evocation, unrevealed portions of the human collective unconscious could be evoked.

Through the correct application of artistic memetic magick any event, form, or idea from the past, present, or potential future, whether seen or unseen, can be evoked. If the correct symbols were used to evoke the correct portion of the astral plane, all would then depend upon the correct interpretation of the revealed re-presentation. Anything from finding a lost dog to uncovering the physical location of a secret enemy military installation becomes theoretically possible.

Always remember that any symbols evoked using the described methods are actual physical re-presentations of current realities within the astral-daemonic plane. By the practice of artistic memetic evocation the astral-daemonic plane can actually be seen and contact can be made with its inhabitants, so treat your evocations with caution and respect.



Greater Memetic Magic

Developing the Eyes

The ability to see the memetic manifestations of the Root Social Matrix is the foundation upon which Memetic Magick is built. Any true practice of memetic sorcery assumed the magician first develops the eyes with which to see the Root Social Matrix. If the Root Social Matrix is to be manipulated efficiently it must first be seen. A ritual with the power to open the *social eyes* is included at the end of this book. The Root Social Matrix cannot be seen as such by the biological eyes, though hints of its presence abound within the medium of the five senses. The Root Social Matrix is seen as an intuitive understanding of the root causes and connotations of sociocultural events. A proper understanding of memetic theory accelerates this process of intuitive understanding.

Since human sociocultural systems contain many illusory structures which distort, hide, and conceal true nature to gain advantage, real or imaginary, over competing portions of society and culture, very few human beings have the ability to perceive the root truths concealed beneath the veil of sociocultural illusion.

Of the Opening of the Eyes, contained within the *practice* portion of this book, is a powerful ritual. If enacted faithfully, *Of the Opening of the Eyes* will allow some measure of sight into the Root Social Matrix. The power extracted from successful enactment of the ritual will vary in accordance with the relative strength of negative sociocultural programming inherent in the magician, combined with natural ability to see into the Root Social Matrix. It may be that on rare occasions individuals are born *natural seers*. These rare individuals have an innate genetic biological ability to see past sociocultural illusion to the heart of the Root Social Matrix. But the number of natural seers in any population will be very small, perhaps no more than one man or woman in a hundred thousand.

If the *Of the Opening of the Eyes* ritual turns out not to be as successful as one would like, it is a fairly simple matter to alter the individual components of the ritual to strengthen or blunt its power once the principals underlying the formula are grasped.

The *Of the Opening of the Eyes* ritual derives its power from some fairly simple principals. It assumes (correctly) that any human being residing within a modern social matrix (a nation, city, or social group of any kind) will be programmed to a large extent by his or her sociocultural upbringing and surroundings. Though most of us consider our thoughts to be our own, in reality most of our thoughts (and therefore most of our actions) are the result of sociocultural memetic programming which has infected our minds. Therefore, deprogramming is the first step towards developing the eyes with which the root of society and culture can be seen. The programming infecting our minds forms the framework of our consciousness. In most cases this programming will repel the assembly level symbolic language of the undistorted Root Social Matrix before it is allowed to interact in any meaningful way with the thinking portion of the consciousness. It does not matter how vehemently an individual may desire to see the Root Social Matrix if their mind is unable to accept its symbols.

Sociocultural programming will fade to some degree with time. Memetic structures must be constantly reinforced or they lose potency. Modern society does an excellent job of reinforcing the programming it creates. Therefore, deprogramming is the natural result of isolation from sociocultural systems. Effective isolation is the key to effective deprogramming. Those who wish to develop the eyes should cut themselves off from all manifestations of sociocultural programming. Sociocultural programming is transmitted via television, movies, newspapers, friends, family, etc. Any contact with the outside world will set the individual back in their quest, and may even destroy the power of the entire ritual. In many cases, if the initial programming is exceptionally potent, it need only be reinforced by slight contact with the Root Social Matrix to remain

potent. The Root Social Matrix can be visualized as an atmospheric medium saturated with memetic contaminants and thought viruses; simple exposure runs the real risk of contamination.

Isolation from sociocultural structures over an extended period of time should give birth to a noticeable ability to see into the Root Social Matrix. Any failure is likely attributable to a lack of effective isolation. The ritual should be repeated with real concern for the maintenance of the isolation state. In contrast, if the ritual proves too potent for an individual's taste, the degree of isolation can be altered to tone down the extent of deprogramming.

But simple deprogramming is not enough; eventually one will be forced to reenter the Root Social Matrix, and immediately upon so doing will be bombarded by foreign programming, which, if allowed to bypass mental defenses, will pull the veil of illusion back down over the world. Reprogramming must occur at the moment an individual is most clear of foreign programming in order to maintain the eyes upon reemergence into the Root Social Matrix.

It is practically impossible to remain completely immune to foreign programming, but with vigilance the eyes can be maintained at a level whereby the hidden influences of society and culture can be seen, and most thought and action will be self-determined.

Becoming the Ideal Type

Ideal types are the dominant memetic structures within any sociocultural system. An individual needs to develop the power to raise an idea or cultural artifact to the level of the *ideal type* within micro social systems, for in so doing the principals necessary to raise to the level of the *ideal type* in macro social systems are learned.

Becoming the *ideal type* does not necessarily mean taking the *guise* of the current *ideal type*. In other words, to become an *ideal type* it is not necessary to mimic the composition of the current *ideal type*. If you want to become the next Kobe Bryant, you do not necessarily have to become a Kobe Bryant clone. In fact, though such an approach is

possible, it is not the desired route. Rather, any attempt should aim to raise an individual to the level of the current *ideal type*, thereby becoming the *new ideal type*, without particular regard to the composition of the *ideal type* which is to be replaced.

To the uninitiated, *ideal types* appear as static realities. That is, a current *ideal type* appears as an unalterable social law. But this appearance is an illusion serving to support the power of the current *ideal type*. In reality, *ideal types* are matters of position within the Root Social Matrix; whoever or whatever holds the correct position within the Root Social Matrix becomes the new *ideal type*.

For example, the dominant social meme among the youth of America might be *->rap is the coolest form of music<-*. To the uninitiated this might appear as a static truth, i.e. rap will *always* be the hippest music and any music which is not rap cannot be the coolest music. Anyone who holds such beliefs would be under the power of the *rap music ideal type dominant meme*. But, if in five years a new variety of music, which in this case will be fictitiously labeled *->Future Jazz<-*, rises to become the dominant meme among the youth of America, it will become the *new ideal type* representing the coolest music, which again will be seen as an unalterable social law by the uninitiated.

Ideal types are not based upon social truth, except in the sense that the power they hold over the masses is real. *Ideal types* are never static; though they can hold power for as long as the memetic structure of which they are created can dominate the sociocultural sphere. But it is absolutely essential to understand that *ideal types* are not *static truths* or *laws*, they can always be changed by proper manipulation of the fabric of the Root Social Matrix. Such an understanding is essential if an individual wishes to make major changes in the Root Social Matrix. Even the most entrenched ideas can be uprooted and replaced by new ideas. For example, if a Memetic Magician properly manipulated the Root Social Matrix, he could cause United States society to believe that manly men wore

pink or womanly women wore blue, or short players were most suited to play center on basketball teams. These are some rather innocuous examples, but when taken to extremes it should quickly be noted how much power over society an individual would have if a powerful *ideal type* could be dethroned and replaced with a fashioned *ideal type*. The dominant religion or political structure in any society is no more than a firmly entrenched *ideal type* (a firmly entrenched dominant meme), and all *ideal types* can be changed.

An individual with the power to raise objects (whether ideals, thought viruses, or cultural artifacts) to the level of an *ideal type* has the power to transform societies, nations, and therefore the world, according to will.

Memetic Magickal Grand Works

Herein shall be described the four Grand Works of greater Memetic Magick. A brief study of history will reveal that historical figures have, on rare occasions, accomplished at least the first three of the works listed. Such historic occasions have led to tremendous alteration in human sociocultural systems which noticeably affected the lives of all human beings. The four Grand Works of greater Memetic Magick are listed in order of their importance.

Grand Work #1: Self-Evolution through the Creation of and Immersion into the Proper Sociocultural Matrix

The first Memetic Magickal grand work is not a Grand Work as such. But it is listed within the Grand Works subsection because it is the single absolutely essential work without which none of the other works are possible.

Self-Evolution through the *creation of and immersion into* the proper sociocultural conditions can lead to self-evolution far beyond the development of the eyes, if the same general principals underlying the ritual *Of the Opening of the Eyes* are applied and manipulated correctly to sociocultural matrixes as a whole. Since conscious minds are primarily memetic creations, spontaneous

evolution can be affected in any desired direction by the creation of and immersion into the proper sociocultural conditions. This immersion is enacted in the hope the bombarding memetic structures will bind to the current mental memetic framework and cause the desired mental changes within the subconscious mind, which would in turn cause the planned alterations in the conscious mind, and thereafter in action.

Grand Work #2: The Transformation of a Macro-Scale Human Society (A Nation) Through Proper Manipulation of the Root Social Matrix

The Root Social Matrix is inexorably tied to human social and cultural conditions. Thus, macro-scale transformation within human societies is a valid concept.

Achieving a desired end is a matter of releasing the correct complex memetic structures at the correct positions within the Root Social Matrix. An individual should use occult knowledge of the workings of the Root Social Matrix to rise to the correct position of power and influence within a nation, and from that position release the proper memetic structures into the sociocultural system. These memetic structures (most likely thought viruses) would then infect the citizens of the nation and cause them to act in accordance with the will. The actions of the infected populace would likely form new or modified sociocultural and political institutions which would tend towards stabilizing the created changes through time and generations.

This process will be described in an overly simplistic manner not meant to be taken as a viable plan for executing the second grand work, but it should allow the reader a clearer comprehension of the concept which is being discussed.

Under normal circumstances a rise to power and influence within a nation would be impossible due to mental conditioning imposed by the masses upon the citizens of the nation in which the individual inhabits. But such a rise becomes possible when the individual develops the eyes with which to see the Root Social Matrix. In the process of developing the

eyes deprogramming and separation from the ideology of the masses occurs, allowing effective action based on a valid comprehension of prevailing sociocultural conditions.

Using memetic magick, artistic memetic magick, recognition of and ability to bypass impossibility walls, resistance of control fields, and above all willed self-determination freed from the controlling memetic influence an individual climbs to a position of prominence.

Let us assume an individual raised himself from school teacher to President of the United States. The individual would have managed to move into the proper position within the Root Social Matrix wherein willfully fashioned thought viruses may be released likely to reshape the nation.

This is a very general description not meant as an exact blueprint; it may very well be the case that another position within society would need to be moved into in order for more effective enactment of desired changes; perhaps it would be necessary to become the head of a large corporation, a television talk show host, or a sports star. The appropriate forms of the complex memetic structures to be released into society depend upon the changes to be caused and the current structure of the minds which are to be infected.

Grand Work #3: Immortality through the Creation of a Complex Memetic Structure Capable of Replicating Elements of the Individual Consciousness into the Minds of Others Passed into the Infinite Future

A form of immortality can be achieved if the individual consciousness (or a portion thereof) can be replicated into the minds of other consciousness-possessing organisms. These organisms would then pass the replicated portion of the individual consciousness to future generations.

The existence of memes allows the possibility of immortality of mind. It very may well be that all modern human beings are the hosts of some unrealized portion of some ancient sorcerer's consciousness stretching out towards a yearned for immortality. A strong case can be made that the founders of the

major religions may have been attempting to realize immortality for their conscious minds through the creation of religiosocial structures.

Any attempted transference of consciousness into the mind of another would necessarily involve self-replicating complex memetic structures, or *thought viruses*. Since large portions of the human consciousness are direct memetic constructs, these constructs of the conscious mind could be replicated into other minds if packaged as an instruction mechanism within a thought virus. If a potent thought virus were to be engineered, it could then be released into the Root Social Matrix. If the virus were able to replicate into just one new mind in each generation it could theoretically extend out into the infinite future, or replicate until such a time as humanity as a whole became extinct. But even if the human race were to go extinct sometime in the future it would not necessarily mean the consciousness would disappear. Any being which contained a memetically created consciousness could become infected with the thought virus; be it animal, alien, or trans-dimensional being. If any other type of being managed to become infected it could then carry and pass the virus to future generations. In addition, as long as any culturally created *material artifact* survived (book, computer disk, statue, etc.) in which was embedded the replicating consciousness; this material artifact could infect a consciousness with which it might come into contact at a later date.

An interesting possible manner in which the immortality of memetic consciousness might be affected would be via the creation of a self-reproducing race of consciousness-bearing beings. An example of such beings might be electro-mechanical robots. Into the computerized processors (the minds) of the robots would be downloaded the complex memetic structure representing the replicating consciousness, which would then be faithfully programmatically reproduced into generations to come. The advantages of such a method would be numerous; programmatically controlled robots could be programmed to reproduce exact copies of the complex memetic structure into future generations

without the necessity of overcoming competing influences from the Root Social Matrix.

Grand Work #4: Initiation of Human Transcendental Evolution through Proper Manipulation of the Root Social Matrix

The human species could theoretically survive forever, if the universe which we inhabit were to last infinitely. But it appears we inhabit a finite universe. A day will come when our universe will pass, and with the passing of the universe necessarily comes the passing of humanity. So it seems that any form of greater transcendental evolution would involve the ability to transcend our universe and its laws. This suggests a variety of spiritual transcendence.

But even transcendental evolution on a much smaller scale could make life considerably better both for humanity and the various beings which share this universe with humanity. Perhaps one day human beings will transcend to a point where we will no longer attempt to mentally enslave each other and physically enslave the various species with whom we share this Earth.

Spontaneous transcendental evolution would likely involve a process very similar to individual and national evolution, only on a larger scale. First the Root Social Matrix would have to be *shaped* so that it fit a particular consciously engineered form. Of course, this would be no simple task, for the shaping of the Root Social Matrix would include the willed manipulation of the entire conglomeration of the totality of human sociocultural, and therefore political and artistic forces.

Then the human race as a whole would have to be moved into the correct position within the newly formed Root Social Matrix. This would involve the willed or forced direction of human action which would lead every human being into the *correct location* within the newly fashioned Root Social Matrix, wherein theoretically the human race as a whole would transcendently evolve in the desired direction.

Alternatively, a simpler method for the hypothesized transcendental evolution of humanity as

a whole might be accomplished by releasing a properly engineered thought virus which would have the ability to transform the conscious minds of human beings into evolved states. Of course the survival and replication potential of any thought virus depends upon prevailing sociocultural, biological, and political conditions, so it would remain highly likely that the entire Root Social Matrix would need to be transformed before any fashioned thought virus could be successful in its transcendental quest.

Magical Linguistic Systems

The Need for a Personal Linguistic System

The modern human conscious mind utilizes primarily linguistic symbolic terms to think. Though occasionally thoughts can be seen as mental images, or as symbols unrelated to linguistic systems, for all practical purposes human beings exist within culturally created *linguistic* frameworks. Thought leads to action; therefore, language serves both to limit and define our possible range of action. Since all macro-scale human linguistic systems (such as English, French, Spanish, Latin, etc.) are sociocultural creations, *thought itself enslaves those who think utilizing culturally created symbols*. Macro-scale human language systems set very real limits on possible thought patterns, and therefore on possible action.

Certainly macro-scale language systems confer certain advantages upon those who utilize them. This book, for instance, is written in the English language system. Therefore, macro-scale linguistic systems can be used not only to communicate with other human beings, but also as a mental foundation upon which to transcend human linguistic thought by symbolic analogy. For the evolved being, sociocultural language systems are a means to an ends, not an end in themselves. In order to possess truly free thought, an individual needs to think utilizing his own personal linguistic system.

Optimally, macro-scale human linguistic systems should be utilized for communication with the masses, while a personal micro-scale linguistic system should be used for personal thought. In other words, an individual should create a personal magickal language and use this language for thinking. If communication with others is necessary the personal language of the magician should be translated into the appropriate macro-scale linguistic symbol and spoken or written. Think in your personal language, and communicate with the sociocultural language utilized within a particular social matrix.

Labeling

Sociocultural symbols forming the elements of macro-scale linguistic systems tend to label and control human beings. Words are often used as culturally sanctioned weapons forcing social cohesion and therefore maintaining the power hegemony. In the mind of the ignorant human, labels equate with reality. Labeling is perhaps the most prevalent form of control in human social systems. It is also the most powerful. Every human will eventually learn to fight back if violence is used as a tool of dominance, but few ever learn to resist the more powerful culturally acceptable practice of labeling.

Magical Name

Just as human macro-scale language is not an individual re-presentation of the universe, it is a sociocultural re-presentation of the universe; the name a human is given at birth is not a true name, but a name forced upon an individual by society and culture. Names tend to label and control individuals. Memetic magic seeks absolute freedom from sociocultural control. Therefore, an individual would be benefited by discarding this given name, utilizing it only when it is beneficial to do so, and attempt to discover and use a self-given name for all magical work. A name is a symbol representing the essence of a thing: how then can a true name be given by a sociocultural system intent on control, slavery, and domination? An individual should create a sacred name to be utilized in magical workings. Though a self-given name will not necessarily correspond with a true name, a self-created name is superior to a given name. A self-given name should be used until an individual's true name is revealed through magical work.

Memetic Mythological Interpretation

Within the fabric of the Root Social Matrix root meanings can be seen as the foundations behind the sociocultural structures inherent in human societies. Often these root meanings will not correspond to the understandings of the masses (the uninitiated). In fact, the memetic programming dominating the minds of the uninitiated will force the masses to attack any ideas not consistent with that programming; thereby the uninitiated become the mindless enforcers maintaining the current social structure. Cultural conformist attacks can range from passive avoidance or ridicule all the way to violent assault. Thus, though an enlightened individual may come to comprehend the root meaning behind a portion of the Root Social Matrix, it is often not wise to share this knowledge with anyone other than another seer.

The uninitiated cannot accept any definition of the inner meaning inherent in a sociocultural structure, regardless of the form in which the truth is presented. The language of memetic magic is incompatible with the consciousness of the uninitiated. Therefore, any attempt to explain the truth behind events cannot, except in very rare instances, lead the uninitiated to enlightenment. If an enlightened individual, for whatever reason, wishes to attempt to bring an uninitiated man or woman to enlightenment in regards to the root meaning of a particular event, and how it relates to the Root Social Matrix, it would be far wiser to first attempt to rearrange the memetic structure underlying the consciousness of the uninitiated individual. By so doing, the uninitiated individual's hardware or consciousness is transformed to accept the software which is to be downloaded. An uninitiated human can never truly understand anything regarding the Root Social Matrix until the consciousness has been transformed, or rearranged, in such a way that it can accept the language of the Root Social Matrix. To attempt to share visions and underlying truths freed from

Illusionary concealment with the uninitiated is at best futile, and at worst extremely dangerous. The masses can and will sacrifice a *seer* (it has happened countless times in past); any human who can see is a threat to the current social hegemony and power structure, and any human seen as a threat to the powerful is in a precarious and potentially dangerous position.

Mythological Systems

Mythological systems are viewed by the Memetic Magician as protection and transmission devices for occult truths regarding the true form of the Root Social Matrix, packaged in a form which is transmittable, though not comprehensible, to the masses. Mythologies can be seen as the nagging conscious of the mentally enslaved masses; symbolic representations of deep sociocultural truths impossible to completely disregard, but unable to be fully assimilated within minds not set up correctly to receive them. Almost no human is completely programmed against their will; as such small portions of the truth leak in through holes in the mind's defensive structure.

To a memetic magician, mythologies are great libraries of occult truth. By understanding the deeper meaning of the symbolism inherent in mythology an individual is able to read the significance of a particular myth and determine how it relates to the Root Social Matrix. Through a correct understanding of the relationship between myth and the Root Social Matrix, an individual is able to comprehend the inner machinations of society, and therefore harness power over those who do not understand.

Here I attempt to share one of the occult truths I have seen in the Root Social Matrix since developing my sight.

Vampires

One of the more fascinating and entertaining mythological systems residing within the Root Social Matrix is that of the vampire. While remaining relatively stable for millennia, the myth of the vampire has evolved within the past hundred years,

due primarily to the influence of popular media which accelerate the pace of change within the Root Social Matrix. It is interesting to note how the evolution of the vampire myth has coincided with the evolution of the spread of memes. But even given this transformation of the ancient mythological form the symbols have remained consistent to the modern day. Before I get into the root sociocultural meaning of the vampire myth I will first briefly describe the myth itself.

Vampires are thought to be superhuman creatures, immortal in some cases (especially in the more modern versions of the myth) and mortal in others. Vampires are creatures of the night unable to survive under the light of the sun, active by night, hidden by day. Vampires absorb their sustenance from human blood. Vampires could survive off blood acquired in any way, whether from animals or willing donors, but even so they prefer hunting and taking blood from unwilling human victims. Vampires are considered *undead*, or the *living dead*, and often rest in coffins or graves during the day. Vampires cast no reflections in mirrors, cannot enter hallowed ground (such as churches or temples), and are repelled by religious symbols and icons. Vampires reproduce by infecting human beings with their blood.

Though vampires are considered evil and without souls, they fascinate us nonetheless with their superhuman powers. Preternatural sensory abilities, flying, shape shifting, great strength, charisma, the ability to hypnotize their victims; these are all mythological powers of the vampire. Vampires terrify and fascinate us at the same time. What is it that so fascinates people about vampires?

To put the answer most simply, people are both fascinated and terrified of vampires because vampires do exist. But vampires do not exist in the way most people think they exist. The explanation of how vampires can exist both exactly as stated, while at the same time remain unseen by the uninitiated, regards the symbolism inherent in the myths. The symbols used to describe vampires are the correct symbols, but the minds of the uninitiated cannot read the symbols as exact translations; before they

can be understood, the symbols first must pass through the filters of memetically fashioned minds.

Mythological symbolic language can be translated directly to the consciousness, and the base reality underlying a myth seen.

The myth of the vampire can be deciphered as a description, almost a biological classification, of a species of meta or sub-humans (depending on your point of view), existing within human populations.

With nearly 6 billion members of the human species alive today, it would be foolish to assume that we are all the same *human animal*. With each new birth comes a very small chance of mutation from the standard human genotype. When the number of human births climbs into the billions, significant biological mutations become a mathematical certainty. In fact, several sub-species of human being exist; some are powerful, some are not. But the eyes of the memetically controlled masses are not programmed to see these mutations among us; at least not consciously. Closer to the truth, memetically controlled humans seek out and try to eliminate (either physically, mentally, economically, or otherwise reduce rival power base and potency) any diversity which threatens the dominant gene pool. Mutated humans are not recognized consciously for what they are; rather they are labeled with derogatory and disempowering terms. Memetic programming recognizes mutants for what they are, but never passes this information to the consciousness of the uninitiated. The enslaved agent of a memetic structure unknowingly serves as a foot soldier of sorts, protecting the survival not of the human organism, but of the memetic structure in question. Most dominant memetic structures see human mutants as very real threats to the current gene pool, and instruct their enslaved hosts to attack the threatening mutants. This attack need not be physical; in fact most attacks are not of a physical nature. Much more effective than violent attacks are psychological, economic, or social assaults.

But the vampire myth is only indirectly related to biologically mutated human beings. The vampire myth touches on a much more prevalent and

effective form of mutation; *mental mutation*, or the transformation and evolution of consciousness.

It is sufficient to claim that vampires are a sub-species of *Homo sapiens sapiens* who have passed through some kind of initiatory experience and experienced spontaneous evolution of consciousness. Or more precisely, vampires are the symbol the masses have used throughout recorded history to denote those who can see and manipulate the Root Social Matrix.

Still not convinced? Let us examine the symbolic structure of the vampire myth with an eye toward its relevance to memetic magic.

Vampires are superhuman creatures. What does the word superhuman mean? A superhuman creature would be a creature with amplified or improved human traits. That's also a definition of an evolved human being. What is a memetic magician? A memetic magician is a human who evolves the ability to see and manipulate the Root Social Matrix. In order to see and manipulate a structure which cannot be seen or manipulated by the current human-type, a process of spontaneous evolution of consciousness must occur.

The superhuman powers attributed to vampires are symbolic of a memetic magician's ability to affect superhuman changes in sociocultural environments.

Vampires are sometimes considered to be immortal. Until immortality in a biological sense is discovered, the only available mode of immortality is through proper manipulation of the Root Social Matrix. One of the grand works of memetic magic is the ability to become immortal through a proper manipulation of the Root Social Matrix. If this exceptionally powerful spell is cast correctly the memetic life force of the casting individual is transformed into such a potent thought virus (fashioned memetic structure which reproduces itself) that it succeeds in reproducing itself in every future age under any prevailing sociocultural conditions.

Vampires are creatures of the darkness, destroyed by the light of day. What the controlled masses see as light, the memetic magician sees as dark, and vice versa. Memetic magicians are creatures of the darkness, at least when viewed through the distorting lens of the prevalent created consciousness of the masses. A memetic magician exposed to the light of day (the prevalent memetic programming) would be vanquished, for the power of a memetic magician rests in the ability to repulse mentally enslaving memetic programming. A memetic magician can only manipulate the Root Social Matrix directly when the consciousness provides the framework necessary to accept the root data underlying the structure of the Root Social Matrix. Any memetic programming which alters the necessary structuring of the consciousness to receive the data inherent in the Root Social Matrix will drain the power of a memetic magician.

Vampires feed on human blood. Human blood can be understood as a symbolic representation of human life force, or the root creations of modern human beings. As the blood is a root force created by the human body to sustain life, human creations are the root force created by humans to sustain culture. Evolved magicians utilize the power they obtain through manipulation of the unseen Root Social Matrix to take from, or drain, the life blood of the modern human animal. Any draining of the life blood of the people could also be seen as draining from human culture.

Vampires are the undead, or the living dead

The programming which controls the minds of the uninitiated causes the uninitiated to view only humans similar to themselves as truly alive. The memetically controlled masses share certain sociocultural similarities by necessity. Since the programs which control the minds of the uninitiated are very strong symbiotic memes, the actions and sociocultural preferences of the uninitiated will be extremely uniform, except in regards to minute levels of acceptable nonconformity. Thus the only people whom the uninitiated will consider to be

alive, or actually participating in the actions of society and culture, will be other members of the uninitiated class.

To the eyes of the uninitiated, a memetic magician may appear dead to the world; that is, they will not act within the sociocultural structures in acceptable, or noticeable, ways. Memetic magicians will often shun traditional sociocultural structures, norms, mores, rituals, and rights which the uninitiated consider essential. Such avoidance on the part of the memetic magician will likely be due to their understanding of many cultural practices as nothing more than reprogramming events.

But a memetic magician need not appear dead to the world. In fact, when manipulating the Root Social Matrix it is often essential to enter into the web of sociocultural structures controlling the uninitiated. But when a memetic magician enters into the controlwebs and controlfields, it is done with an eye toward willed manipulation. In so doing, the scorn and resistance of the masses will be attracted, at least until such a time as the operation is successful. Then the memetic magician will have become the heart of the power structure, and the masses, who worship power, will worship the magician as well.

Vampires are repelled by religious symbols and icons

Religions are at root memetic constructs. Religions exist and grow by programming potential converts. Thus religious icons and symbols represent the power of memetic unification. Memetic unification is the force behind the cohesion of the masses; thus any religious symbol or icon represents the masses. Memetic magicians are repelled by the beliefs and sociocultural characteristics of the masses. The entire memetic magical system is designed to evolve a human above the sociocultural programming of the masses. Memetic magicians are truly elite; the masses by definition are not. The memetic magician looks upon the culture of the masses with unabashed distaste.

Vampires reproduce by infecting human beings with their blood

Just as the blood of the masses represents the memetic sociocultural traits of the uninitiated, the blood of a vampire represents the traits of the memetic magician. When a memetic magician infects an uninitiated human with his blood, he in effect transmits to that human the traits consistent with the sociocultural reality of the memetic magician. Thus, a vampire infecting a human with his blood symbolizes a memetic magician leading an uninitiated human to the spontaneous evolution of consciousness, whereby the newly initiated becomes capable of seeing and manipulating the Root Social Matrix.

Any mythological system can be penetrated by eyes which can see to the heart of the Root Social Matrix. The programmed masses always fail to comprehend the significance of the mythological systems they maintain, but a memetic magician need not be programmatically constrained from seeing the truth behind socially created illusion.

Since religious systems contain strong mythological elements, the deeper truths (or untruths) inherent in religious systems can be comprehended by the discerning individual as well.

Homo Sapiens Sapiens Dominus

The Roots of Domination

Homo sapiens sapiens (modern human beings) are born as highly intelligent, socially programmable animals. After an indeterminate length of time (probably between 1 and 3 years), immersion into the Root Social Matrix (through an upbringing within a human sociocultural system such as a family) has the effect of transforming a *Homo sapien sapien* into an animal-technological hybrid. But though an evolution has occurred, it is essential to understand that *Homo sapiens sapiens* have not yet transcended their animal roots. Modern *Homo sapiens sapiens* are essentially animals who have been programmed through immersion into the Root Social Matrix to think and act in predefined ways, which in turn allows each individual *Homo sapien sapien* access to a measure of the collective power of human sociocultural creation. Thus, it appears that though modern humans are born *Homo sapiens sapiens*, any prolonged contact with human sociocultural systems triggers an evolution into a distinct and heretofore unnamed species. I will label this biological-technological modern hybrid *Homo sapiens sapiens dominus* (HSSD). HSSD are distinct in that they are created by means of *spontaneous mental evolution*. Though *biologically* unchanged from their *Homo sapiens sapiens* ancestors, HSSD have evolved a unique socio-culturally created and maintained *mind*.

HSSD excel at domination. Modern humans rule the Earth because of their unmatched mastery of ruthless domination tactics. So complete is human domination of the natural world that, in practical terms, HSSD have no natural enemies other than other human beings.

Humans evolved into the supreme dominating animals because domination works. Any successful evolution is by definition an adaptation to a specific set of environmental forces which allows effective survival and reproduction of a species. Domination is the force which has allowed humans to

ascend from the murky depths of history to become masters of the world. But, despite its advantages, it is absolutely essential to understand that successful evolutions (such as humanities evolution into the dominating animal) signify nothing more than effective survival and reproduction strategies in a hostile and ever-changing world. Evolution does not necessarily correlate directly with positive change.

Though domination may have served our species well in the past, sociocultural, biological, and environmental changes demand a corresponding evolution into a new form. The law of Nature dictates that human beings will be forced to stop their dominating tendencies, either under the guidance of evolved leaders, or when our species annihilates itself. Domination is too effective. HSSD have dominated the planet to such an extent that they have no natural enemies besides competing HSSD. Since the animal kingdom has been effectively dominated, HSSD by their nature turn their dominating tendencies in on themselves. HSSD are akin to a biological experiment running rampant. HSSD are so successful within their environment that their population is exploding exponentially, and soon there will be too many HSSD for the environment to maintain. HSSD will either exhaust the resources of the Earth and slowly starve, or annihilate each other and the planet in warfare spawned from the quest for domination over one another. Humanity has reached the crossroads. Humans must either submit to the forces of evolution or be swallowed up by the very system which allowed them to rise to preeminence.

Evolved human beings already exist, yet HSSD are unable (without first clearing their minds of negative programming) to see evolved beings for what they are. When a HSSD looks upon an evolved human, he sees only a threat to his personal and collective power. He sees a human who needs to be dominated; else someday the evolved being may rise in power and come to dominate the dominator. HSSD constantly seek threatening organisms and attempt to dominate those organisms. But HSSD fail to comprehend the bigger picture; evolved human beings are only threats to

those who seek power at the expense of the human genus as a whole.

Benefits of Domination

HSSD utilize domination tactics because they work. HSSD employ domination tactics because they have been memetically programmed to do so. Immediate benefits can be witnessed when domination tactics are put into play, reinforcing memetic programming. 99% of the modern human population responds primarily to the domination/submission cycle. HSSD will dominate what they can, and submit to that which they cannot dominate. An average HSSD utilizing domination tactics will be able to successfully dominate about 50% of those they attempt to dominate, following the principal that 50% of humans will not be as strong as any one average individual, and 50% will be stronger.

Those who are dominated are in effect controlled by their dominator. Thus power, privilege, respect, and wealth can be taken from one human by another. This allows a successful dominator to horde other human beings as tools, taking a disproportionate amount of wealth and power from those who have been dominated. The domination/submission cycle is easily visible within traditional factory or business settings. Numerous workers, or the dominated, work hard for a single dominator, or business owner. The owner takes most of the wealth, while performing a minimal amount of work. In social systems dominators horde not only power and wealth, but also the respect and allegiance of those whom they dominate. Dominators use the dominated as steps upon which to climb to power, wealth, respect, and privilege.

When social systems governed by the domination/submission cycle are examined by a mind freed from negative memetic programming, inherent problems with the domination/submission cycle become evident. Domination is an effective tactic only for the dominator. The dominated receive a disproportionate amount of benefit (power and wealth) within any domination/submission cycle. But neither the dominators nor the dominated feel that the system is unjust. The dominated have been

programmed to view their position within the social hierarchy as static. Due to negative memetic programming, the dominated tend to take pride in their status as slaves. The dominated will attempt to pull back down any of their own rank who make an effort to rise within a social structure. The dominated ridicule and shun change and ideas which attack the current dominant memetic structures.

HSSD have been programmed to believe that the only way to acquire power, wealth, and status is through the domination of everyone and everything that can be dominated. HSSD think in absolutely selfish terms. They see no inherent wrong in the acquirement of power, wealth, and status at the expense of others. HSSD are divided into two sub-species; dominators and controlbots. Dominators are those who are successful within a sociocultural matrix with their domination tactics, while controlbots are those who are unsuccessful, and thus have been dominated. The difference between dominators and controlbots is one of degree only; any controlbot can become a dominator if his domination tactics are successful, while any dominator can become a controlbot if he becomes dominated by another. The domination of others is the only form of social mobility open to a HSSD. Oftentimes, an individual may be a dominator within one sociocultural matrix while concurrently serving as a controlbot in another. Dominators tend to believe, just as truly evolved humans do, that they are the elite of society, and therefore deserving of whatever they can take. Dominators believe they must dominate others, or others will dominate them.

Dominators and truly evolved humans are at opposite ends of the evolutionary spectrum. The dominators are pulling the masses of humanity towards enslavement and eventual extinction, while truly evolved humans are attempting to lead the masses to survival and a better future. But, unfortunately, due to the programming of dominant memes, dominators believe themselves to be the elite of the world, and the truly evolved human beings to be the dregs of humanity. This belief further justifies the oppression of the dominators toward

those human beings who have truly evolved into forms capable of leading humankind down a utopian path.

The Philosophy of Domination

Dominators believe it is absolutely right to take from whomever or whatever can be taken from, by any means, at any cost, short of the demise of the taker. The greater good is of no concern. Dominators are concerned only with their own power. They take from whomever they can, and attack whoever or whatever is seen as a threat.

Dominators and evolved beings actually perceive the world differently. Dominators and evolved beings give different meanings to the same terms. Dominators see other human beings as threats and potential victims. Evolved beings see other humans as brothers and potential allies. Dominators search for talent and potential and ruthlessly stamp it out wherever found. A dominator does not see potential for what it is; a dominator sees *potential* as another word meaning *threat*. A dominator is only concerned with personal power and its protection and expansion. Evolved beings see potential for what it is; talent that can be used to further the advance of the human race towards a future utopia. A dominator sees the world through the lens of the domination/submission cycle, while an evolved human sees the world from a point above the domination/submission cycle, where the true needs of the human race can be judged much more effectively.

HSSD are the ultimate technological animal. But evolved humans have discovered a method which utilizes their animal-technological nature as a stepping stone from which to rise completely above the animal kingdom and the domination/submission cycle.

Types of Dominators

Just as there exists great diversity among human beings and their talents, there is also considerable diversity among dominators. Competing factions within HSSD attempt to dominate and eradicate one another. Some HSSD will utilize straightforward domination tactics. Straightforward domination tactics are those most akin to those seen

within animal social systems. HSSD utilizing such tactics tend to be loud, aggressive, and overbearing; giving orders to others and punishing those who do not obey.

Others will attempt to conceal their true goals and actions. They will deliberately deceive potential victims. They will claim allegiance to a certain set of ideas, only to attempt to infiltrate and destroy those ideas.

Some are interested in taking power, while others are more inclined to trade for it. Some seek massive numbers of converts, while others desire only a select few servants. Some prefer to be very conspicuous when utilizing power, while others favor concealing power behind controlbots used as puppets.

Any attempt to list all of the sub-species of dominators and the tactics they utilize could easily fill many books, for there are as many different domination tactics as there are people with ideas. This incredible diversity has arisen through ceaseless conflict amongst individual HSSD, and amongst HSSD and truly evolved beings. When one tactic becomes too common, defenses are evolved by those whom these tactics are used against. When effective defenses are evolved, old domination tactics become ineffective, and new routes of attack must be devised, or the dominator becomes the dominated.

Fortunately, an evolved human being bypasses the entire domination/submission cycle. Newly evolved domination tactics can be very effective within the ranks of HSSD, who are already lost in the sea of illusion, but evolved human beings have learned to rise to the surface of the sea and thus are immune to changes in the current. The key to overcoming domination tactics is not to fall into the domination/submission cycle. Do not try to dominate others, and do not submit to domination. This is the way of an evolved human being.

HSSD Culture

All of us are familiar with HSSD culture. Since human societies are comprised and dominated nearly wholly by HSSD, anyone who lives within human

societies will by necessity have concentrated contact with HSSD culture.

HSSD culture celebrates the strong. It celebrates aggressive action, taking from others, and domination. Culture is a strong transmitter of programming. HSSD programming attacks human minds from every angle. Movies, television, radio, media, communication, language, and body motions all attempt to transmit the culture of the dominators into the minds of the dominated. Most people are effectively programmed to an extent where their thoughts, and therefore their actions, are not their own. A constant bombardment of sociocultural symbols serves to reinforce programming which would otherwise weaken.

HSSD memetic programming is invisible to the average human, but all one has to do to see it is open their eyes. Signs of HSSD are omnipresent within any modern sociocultural matrix. Movies are filled with hidden messages which brainwash the unwary. Movies and television are the most powerful memetic programming devices ever created. The programming of entire populations can be effectively achieved in a short period of time. A single blockbuster movie creates tens of millions of controlbots, all thinking and acting in conformity. Theaters are controlbot producing factories. Television operates in the same manner. Those who watch the most television are the most likely to be avid controlbots.

Signs of the effects of HSSD are evident in the dress and actions of the masses. Signs and symbols which indicate strong memetic influence are called *indicators*. Anything from a particular hairstyle, a particular fashion choice, to the words a person speaks can be indicators. Indicators change as time passes, but that which indicators point to remains constant. Thus HSSD wear a uniform which distinguishes memetic slaves from the mentally free. The strongest controlbots tend to dress the most uniformly. The wise man will see in this trend the ultimate goal of the dominators; the reducing of the masses of mankind to worker robots, whose minds all act uniformly, allowing for efficient control.



The Salvation of a Controlbot

Controlbots

The existence of dominators is demonstrated by their legions of workers and foot soldiers, the controlbots. Controlbots are so numerous as to be nearly omnipresent in human societies. Ninety-nine percent of human beings are controlbots. Of the remaining one percent, a majority walk a fine tightrope between freedom and control. Only one human in a million is completely free from the influence of the dominators. Dominators themselves are in most cases under the influence of control fields as well.

Without controlbots, the power of any dominator would be severely limited. Dominators without controlbot slaves would be limited to dominating those people with whom they had daily contact. Controlbots are the dominator's servants whose minds have been successfully programmed to act within established boundaries dictated by said dominator. These boundaries almost always include enforcing a social code, seeking out others uninfected by the meme controlling the particular controlbot, and transmitting the appropriate memetic programming into uninfected minds. This standard behavior can be condensed into a simple formula; controlbots *Enforce/Seek/Infect*.

True controlbots never see themselves as such. While controlbots profess to be free and raise the banner of righteousness, they will be aggressively transmitting the programming which controls their psyches into the minds of others. This self-deceit is a necessary component in all domination schemes, for very few human beings would choose to be slaves if they actually understood themselves to be such.

Controlbots are predictable, but extraordinarily dangerous if not spotted. A controlbot who is not spotted will transmit his programming most effectively. Controlbots are capable of transmitting programming into the minds of unknowing victims, thereby converting those unknowing victims into new controlbots who are mirror images of the original. This new controlbot

will then begin actively seeking those who do not follow the tenets of the particular meme now controlling his mind, with the intent of infecting yet another unknowing victim. In this manner a particular dominator's ideology can spread quickly through a social group, and even an entire nation or world.

Prevalence

Nearly every human being who has ever inhabited the Earth could be correctly labeled a controlbot. This may appear to be an exaggerated claim, but when considered after careful observation, it makes very good sense. Over ninety-nine percent of human beings alive today are full fledged controlbots. Of the remaining one percent, most walk the precarious mental border between freedom and domination. A fierce mental battle rages within the minds of these elite, pitting the forces of evolution against the relentless bombardment of sociocultural programming.

The situation within the ranks of the elite mirrors the situation within the public as a whole. Ninety-nine percent of the elite are at war with their own minds. The remaining one percent have successfully freed themselves completely from sociocultural programming.

Using the percentages as a guide, the vast majority of those who partake of this work will be full-fledged controlbots. As controlbots, they will not be the masters of their own minds, though they will believe themselves to be. Thus the memetic programming dominating the minds of most humans who read this book will cause those minds to reject the truth contained within. But a few among those who read this work will comprehend, to varying degrees, the truths contained within, depending on the strength of the memetic programming dominating their minds. The fact that an individual chooses to read this work speaks well for their chances of breaking free from sociocultural programming.

Anyone can awaken through struggle against sociocultural memetic programming. To awaken from the dominator's dream world is akin to being born anew. Ninety-nine percent of people born on this

planet have never truly lived. Those enslaved by memetic structures are like ghosts. Controlbots exist, but can touch nothing, and make no real changes.

Spotting

Controlbots are a specific mental sub-species of *Homo sapiens sapiens dominus*. A human with a programmed mind always shows signs, or indicators, of their particular mental mold. Controlbots dominate whatever they can, for this is their nature. Thus controlbots attempt to dominate other controlbots.

Though controlbots often fight amongst themselves, the various mental types of controlbot will ally with each other when an evolved human is spotted. Controlbots seek first and foremost to attack uninfected minds. It is only when no evolved human is present that controlbots turn on one another.

Upon spotting an evolved human, a controlbot will immediately seek to aggressively transmit memetic programming into the evolved human's uninfected mind. Transmission of memetic programming into an uninfected mind amounts to a reproduction attempt. If the reproduction attempt is unsuccessful, the controlbot will attempt to destroy the evolved human being, utilizing whatever actions are available within the social bounds controlling the given situation. Thus, if a controlbot spots an evolved human in a public place, and is unsuccessful in spreading its programming, the controlbot would then attempt to destroy the evolved human's reputation, through humiliation, or any other damaging social action, provided this action is consistent with and contained within the allowable actions defined by the memetic structure controlling the controlbots mind related to the current social situation. A physical attack is unlikely, for this would likely break social laws dominant memes do not want broken. A key to understanding and predicting the actions of controlbots lies in the realization that controlbots do not control their own minds, and are thus not free to initiate their own actions. They can do only what their programming tells them

to do. Thus, to successfully combat a controlbot, an evolved human needs to understand the programming which controls a controlbot, and the aim of this programming. In almost all cases the aim of the programming is to control and reproduce.

Each variety of controlbot emits its own unique array of indicators. Once these indicators are learned, they can be spotted very easily when emitted. The indicators within the same species of controlbot will vary only according to the mental and physical makeup of each individual organism. The same programming will reside within every individual who is controlled by a particular mental virus, but each individual is only able to act out the commands of their programming in ways allowed by their mental biological structure, or body. For this reason, some controlbots will be stronger than others, for some will possess mental and physical attributes better equipped to transmit or act upon a particular set of commands than another. Some controlbots will have received only partial programming, or diluted programming, which has been passed through many other controlbots who were only able to transmit the programming within the bounds of their mental and physical capabilities.

Spotting controlbots is ordinarily a matter of searching for those who attempt to control the actions of other humans without virtuous justification.

Tactics

Controlbot tactics can vary considerably. New varieties of controlbot are created every day, as old varieties disappear. Though it can take some time to spot an attack or a domination attempt by a controlbot, once a particular tactic is perceived and understood for what it is, the same tactic will be easily spotted again in the future, no matter which controlbot uses it.

The straightforward domination attempt is the basest, most animalistic tactic. It can be seen firsthand almost anywhere among groups of children, who, in many cases, have not lived long enough to learn to counter such basic instinctual domination tactics. Animalistic domination consists of loud,

overbearing, bullish behavior, combined with physical intimidation. It also includes time tested tactics such as laughter, mocking, and teasing. Animalistic tactics are used because they tend to work, at least among those who have not recognized the tactics for what they are, or who have not developed ways to counter them.

More deceitful domination attempts usually consist of pure mental warfare. A controlbot will attempt to create a wall of illusion around his own actions while launching a domination attempt on another. Oftentimes the controlbot will try to establish something as a truth which is not a truth, to try and control the thinking, and thereby the actions, of another. For example, a worker may tell a fellow co-worker he has no aptitude for learning the workings of computers. But in reality, the other worker may have tremendous aptitude with computers. Thus the controlbot is at root attempting to knock a potential competitor for a higher paying job out of the running through blatant misrepresentation of the truth.

These kinds of tactics may appear tolerable, if somewhat underhanded, to an observer who is unable to comprehend the bigger picture. It is just such seemingly minor domination attempts which will eventually lead to the extinction of the human race if allowed to continue. As long as we continue to give positions of power to those who take them, instead of to those who should hold them, we are oppressing our own potential, and submitting to being led by those who are only interested in amassing power for themselves at the cost of the human race as a whole.

If a controlbot is unsuccessful in his attempts to program another, he will do one of two things. If the person who he is trying to control is a controlbot as well, the unsuccessful controlbot will submit to the successful one. If the person the controlbot is trying to control has an uninfected mind, the controlbot will attempt to destroy the human seen as an irreconcilable enemy.

These attacks differ from standard domination attempts in that there is no longer any room for compromise, or alliance. With a domination attempt,

the controlbot always leaves an option for submission open. The individual targeted for domination can choose to submit at any time and the domination attempt will cease. But with an attack, submission is no longer a possibility. The controlbot will attempt to destroy any element of his target which he is able to destroy, using any tactics allowed by the social situation and his programming. Attacks most often take the form of humiliation, gossip, rumors, verbal assault, and a general shunning stemming from a specific social matrix. Controlbots will not hesitate to use hastily formed alliances in their attempts to attack the uninfected, and will more than likely find many who are eager to join in the assault.

Philosophy of Control

The philosophy of the controlbot is the philosophy which has been programmed into his or her mind. *Controlbots have no philosophies of their own, for they do not have their own thoughts.* It is important to note that a controlbot will act on the philosophy which has been programmed into its mind, but that this philosophy will not necessarily be the same philosophy as the one held by the dominator to whom it submits. The dominator may have an entirely different philosophy from those ruled. For a true dominator is only concerned with domination, and as such, will impart any philosophy into the minds of the ruled capable of keeping them under control. Thus the effective dominator fashions false philosophies and transmits those philosophies into the minds of controlbots to maintain hegemony.

Controlbots seek any sign of deviation from a particular memetically prescribed social plan, and then act to amend that deviation. Controlbots look for those who do not respect the social structure, for those who would bypass impossibility walls, and those who do not use domination as a means of taking social status. Controlbots are takers and never willing givers. They will give only to those whom they submit, but they only give because they do not see themselves as strong enough to take.

Controlbots will hold people down as slaves for their entire lives without so much as a second

thought, and in so doing believe they are doing the world, and their slaves, a favor. They have no understanding of the true larger picture, and no desire to allow anyone to wield power over them for any reason, even if it is for the collective good.

Avoiding

The only way to completely avoid controlbots is to avoid people. But since hermits lead no one but themselves, a leader must shun the path of isolation. Isolation in itself can be a powerful tool for deprogramming a mind, and for gathering strength, but isolation must always be a means, and never an end. A leader isolated from the people is no leader at all.

But it is possible to live within society and limit contact with controlbots as much as possible. Controlbots will exist in every social situation, and as such will be unavoidable. Controlbots will launch constant domination attempts and attacks. These attacks will never cease. Controlbots attack evolved human beings by nature. Attack is as natural to a controlbot as eating. A leader in a position of leadership will become subject to perpetual attack by controlbots.

Grim as though the outlook may appear, once a leader learns to recognize domination attempts and attacks for what they are, they can be countered. But when a controlbot launches a domination attempt, they try to disguise their attack. These attacks can be hidden under almost any guise, but often take the form of concern, love, helpful advice, or sympathy. When a person believes they are hearing helpful advice, they will not strike back. But when they learn to peer through the veil of illusion, and perceive they are being attacked without mercy, they will no longer be held in check by any mental barriers which would normally stop them from striking back and resisting. When the illusion is fully dispelled, and the world is seen for what it is -- countless hordes of programmed zombies launching unrelenting attacks against potential leaders -- the evolved human will finally understand without a doubt that evolved humans are soldiers engaged in a war with the world, and as such, will

be much more mentally prepared to fight. To be willing to die in the face of such an assault is what gives a human true life. A short and honorable life is preferable to a single day of slavery.

Turning

Even the strongest of controlbots can be turned. To exist is to have the potential to evolve. But though a wise leader can show a controlbot the path to mental freedom, no human can walk the path to freedom but by themselves. The path is full of obstacles, which will appear as great challenges, but they can be overcome if a human is willing to fight. As a human walks the path to freedom real changes will be observed. These changes are the veils of illusion being pulled away from the true face of the world. No matter how bad things may seem, no matter how deeply enmeshed in the web of illusion a human may be, any human can take the correct actions and pull themselves up out of the pit of slavery to claim evolved status.

Awakening from the dominator's dream is an individual matter. A leader can show a controlbot the path to freedom, attempt to lead by example, or shock a zombie from complacency, but none of this is enough. The first step toward evolution is usually isolation. The simple act of isolating a human from anything social: including friends, family, television, movies, radios, books, and newspapers -- can cause profound change. This is due to a cutting off of the programming which constantly bombards minds. Since human beings are born without direct sociocultural programming, the programming of the dominators must be constantly reinforced, or a human's true mind, their evolutionary spark, will begin to shine through the illusion. If a controlbot acts on the lessons learned during isolation, and is willing to fight, it is possible to climb out of the masses and become an evolved human being.

Control Fields

* If an individual had eyes which could pierce through the material veil and observe the mental realm, all of this would be second nature. But human beings have never evolved such sight, and this is why the concept of control fields will never be an easy concept for some to grasp. But pay no mind to those who would attempt to convince you otherwise, for control fields do exist. Control fields are present everywhere that conscious beings are present. Control fields fall into the social domain, for their sole purpose is to influence and perhaps control the actions of others. A social situation does not have to exist in order for a control field to exist, for all beings exert control fields regardless of whether others are present. But in order for the field to be visible a group of two or more organisms must be interacting.

Since most human beings are unaware of the existence of control fields, they stumble blindly into control fields and are manipulated, and in some cases completely controlled, by them. To be able to view control fields is by no means complete protection from them, but being able to spot control fields is the first step toward negating their influence.

Control fields are mental constructs, but they are primarily visible through material manifestations. In simpler terms, control fields can be detected primarily by the affects they have on the material world. Control fields affect people's actions in many ways. These affects can range from total control to subtle manipulation from no effect from a weak field to total control for a strong field. Since everyone exerts control fields, some fields are stronger than others. For the unskilled practitioner the effects of their field can be chaotic or sometimes completely contrary to an original intended effect. For example, an individual who does not fully comprehend the powers and effects of their field may wish to try and draw in friends like a magnet, but may repulse them like a positive charge repulses a negative charge.

Control fields can be seen with physical eyes, for the fields themselves can be seen by their effects on organisms' actions or lack thereof, though these physical manifestations of a control field are very difficult to spot. But even so, an intelligent and observant individual should be able to piece together the complex relationships between people's thoughts and actions, thereby deducing by analogy the existence of a control field.

Control fields are passed physically, though they are born and only truly exist within the mind. For those who wish to resist and manipulate control fields, this is a vitally important concept to understand. Creating, manipulating, and defending against control fields begins in the mind and is extended out to the physical world only afterwards. Those who wish to resist control fields through physical means unsupported by disciplined mental control are bound to fail. To dominate control fields and not be dominated by them a person must first train the mind and develop a solid, unshakeable foundation based on true reality. Fields of illusion and deceit being emitted by sociocultural systems must be seen.

The first step towards resisting the dominance of a control field is spotting the field. An attempt at domination can take any form, from the strong and straightforward approach to subtle manipulation tactics. It is usually a fairly simple matter to spot blatant attempts at domination, as these usually take the form of commands, verbal abuse, and violence. But though these stronger methods may be the simplest to spot, they will not necessarily be simple to

defend against. Sometimes blatant violence and command is the most effective route to take when some person or nation is making an attempt at domination. Take an invading army, for instance. There is often little need for soldiers with weapons to utilize subtle domination tactics. They can simply say "submit or die" and any unarmed or unorganized victims have little choice but to submit.

The situation gets much more complicated and probably many times more effective when subtle, hidden domination tactics are utilized. Within a nation such as the United States, the only group that has the right to exercise direct domination tactics backed by the threat of violence is the government. But even the government does not have absolute rights in this regard, and often must hide its true base of power under ideology and the support of the people. Citizens within this nation do not have the right to use violence to back up their attempts at domination, and as such would-be dominators have been forced to adapt to the situation by developing more subtle approaches.

All change begins with the individual, and it is only after an individual has initiated a change that change can spread to society as a whole. Thus it is vitally important to completely understand the workings of domination at a micro-level; at the level of person to person contact. For no groups will ever read this book, it is only individuals who will read this book. In order for these individuals to make any realistic changes in society they must first learn to operate well within their day to day social contacts, as it only through these that change can be created in society as a whole.

In the day to day life of an individual control fields are everywhere. One need only enter into any social situation - be it the grocery store, gas station, mall, or classroom - to become subject to the effects of control fields. Though it is true that in order to make a desired change a person must take the correct actions in the correct situation, at the correct time, and in the correct place; the world at large is a perfect model of any social situation that may become the decisive situation. In other words, though most of the social contacts a person may make in the world at large are meaningless in the grand scheme of things, they tend to be exactly like the social moves a person will make when it really counts. Society and people are in many ways uniform, but the correct time and place must be selected to make an effective move.

The real power of control field exists within the mind. If a human wishes to resist a control field, the mind must be trained until it is stronger than the control field entered. If a mind is not stronger than a control field, it will be controlled.

Impossibility Walls

Since the conscious, thinking portion of an average modern human mind is little more than the product of a socioculturally programmed memetic framework, the average human is only capable of thinking within certain pre-programmed boundaries. As thought leads to action, the average human cannot act in a manner not allowed by sociocultural programming (until such a time as the programming loses its hold over the mind). Therefore, to a programmed human, certain actions within sociocultural systems are for all practical purposes impossible. The boundaries which demarcate possible action from impossible action are impossibility walls. An impossibility wall is a metaphysical concept representing action which is impossible to take because a mind will not allow the particular action to be taken.

Impossibility walls are concurrently impregnable bastions and illusionary barriers which can easily be stepped through, depending entirely upon how an individual perceives the wall. As long as a mind

is programmed to regard a particular impossibility wall as an impassable barrier, the wall will remain an impassable barrier. But when an impossibility wall is seen for what it is -- an entirely mental and illusionary memetic construct which serves to define the boundary between possible and impossible action -- it can be bypassed with relative ease. Programmed men and women who observe another individual bypassing an impossibility wall will consider the bypassing of the impossibility wall miraculous, because for all intents and purposes they have witnessed the occurrence of the impossible. This is the true definition of the term miracle.

How else could it be that a tiny but consistent percentage of every human population manages to exhibit miraculous movements within social structures? Carpenters become movie stars, farmers become kings. The average programmed man believes (because his programming makes him believe) that such social maneuvers are 'one in a million', or the result of blind luck. When in reality, any human able to see and manipulate the Root Social Matrix is theoretically able to move from any one position in the RSM to any other position. The only thing keeping any human from moving at will within the Root Social Matrix is a proper understanding of the workings of the Root Social Matrix. Sociocultural programming inhibits human from seeing, studying, and manipulating the RSM. If a human learns to see, comprehend, and manipulate the Root Social Matrix, he becomes capable of taking any necessary action within the RSM, within the bounds of the particular acceptable action matrix he creates for himself, to move into any sociocultural position, or status.

An Social Boundary Delineating the Influence of the Ideal Types

In a simplistic sense, ideal types can be defined as the dominant memetic structures within a particular sociocultural matrix. Any idea or image currently popular with the masses can be properly labeled an ideal type. Therefore, only ideas, images, and actions which fall within the memetically defined boundaries composing a particular ideal type are possible for those dominated by the thought contagion which creates the particular ideal type.

For example, a basketball fan dominated by the Kobe Bryant ideal type thought contagion would not consider any man a first rate basketball player who does not conform to the Kobe Bryant image; that is, no basketball player can be exceptionally talented who does not look, act, and play like Kobe Bryant. Another player in the NBA could, in purely objective terms, be a better player than Kobe Bryant, but anyone dominated by the Kobe Bryant ideal type image would be unable to see the talent inherent in the player who does not conform to the Kobe Bryant ideal type image. The same situation relates to any position, image, idea, or type of action within a particular sociocultural matrix. Ideal type managers, books, movies, songs, ideologies, and acceptable ways of acting are prevalent in any social structure of any size. Most will be unable to see the potential of a competing memetic structure until that memetic structure becomes the new ideal type, by replacing the old ideal type.

As ideal types are memetic structures, by nature they create impossibility walls in the minds of those who are infected by the particular ideal type thought contagion. That is, as memetic structures are mental constructs which bind onto the frameworks which constitute the thinking, conscious mind, by their nature memetic structures serve to define possible boundaries of thought, within certain boundaries corresponding with the elements of the particular memetic structure. Every thought contagion which infects a mind alters possible thought, and therefore possible action.

Symbolic Body Language

The symbolism inherent in ostensibly commonplace motions of organic structures (physical organic bodies and portions of bodies; be it hands, eyes, a facial expression, etc.) may be the single most important element of communication. Yet the vast majority of human beings all but ignore the symbols projected by the body just below the level of conscious comprehension. In a world where spoken language is used almost exclusively as a tool of domination, deceit, and establishing social status, it is often extremely difficult to ascertain true motives without the ability to read symbolic body language. Since the conscious mind of the average human is the result of sociocultural programming, the average human speaks words they are programmed to speak, seldom truly understanding why, or the true motives for speech. The average human will think they understand why they speak as they do, but in reality the thought of the average human is the result of memetic programming replete with aims and motives inaccessible to conscious thought.

Those skilled in the art of reading body language learn quickly to allow little credence to human speech. Human beings are so often deceitful, both to themselves and others, that words can almost never be taken at face value. Even those who consciously seek to speak words of truth will have little or no understanding of their own minds, and thus will not be able to tell the truth even though they desire to do so. Many programmed individuals will speak what they believe to be the truth, but this so-called truth will be nothing more than words spit out by the program which controls their mind.

To understand an individual's true feelings, to understand a human better than they understand themselves, an individual must learn to read body language.

Reading Body Language

Homo sapiens sapiens dominus share common physical characteristics, which remain relatively standard throughout a given population. Thus, in

regards to their bodies, they tend to possess the same tools with which to work. Following this train of thought to its natural conclusion, certain body movements tend to have the same meaning no matter which human makes these movements. Thus it is very possible to learn to read these body motions much in the same way it is possible to learn to read a foreign language.

A fluency in the language of the body can be an invaluable tool. Most controlbots do not realize they speak a common language born of the memetic programming which dominates their minds. Most controlbots are unaware of the indicators they emit. Therefore, the true aims of the memetic programming which dominates the mind of a controlbot will always be visible to those who know how to look. When an individual learns to read body language, dominators and controlbots can be spotted in seconds instead of the years it might otherwise take for a potential victim to pierce the veil of deceit inherent in the actions of those who would attempt to control them.

Of the Opening of the Eyes with Which to See the Root Social Matrix

Magician, the eyes with which to see the Root Social Matrix are within you. The world is not as it seems; reality lies enshrouded beneath a veil of illusion. Free your mind of the effects of human society and culture, and in so doing rend the veil of illusion from the true face of the world. Fanatically keep the ritual tenets for a period of two months and you will develop the eyes with which to see the Root Social Matrix.

TENET ONE --> ISOLATION

Isolate yourself from your family, friends, and kin. The time to be alone is now. Speak to others only when it is absolutely necessary. Silence during the ritual is more valuable than gold; it allows the magician to free the chains of social and cultural control and look within him/herself to find the infinite fountain of wisdom which resides within. Break social and cultural chains. Do not watch television or movies. Do not listen to the radio. Do not read newspapers or magazines. Do not read fictional literary works. Fanatically avoid every source of sociocultural programming with the exception of select non-fiction books.

TENET TWO --> ROYALTY (BECOMING THE IDEAL TYPE)

Those who free themselves from the control of the Root Social Matrix are truly human royalty. DO NOT submit to anyone or anything during the course of the ritual unless such submission is deemed to be for a righteous cause. Never submit to those who are attempting to control or dominate you without a just reason, even if your lack of submission is costly or painful. Whatever price you pay in the present will be less than the price you would pay in the end if you submit to unjust domination.

TENET THREE --> NUTRITION

Do not eat fast food or junk food. Your body needs the proper nutrients in order to work at its maximum potential. Understand that the foods of the masses retard magical potential. Eat well and in moderation. Consider taking vitamins and herbal supplements which may help unleash the potential of the mind.

TENET FOUR --> EXERCISE

The body is the temple. Run two miles every second or third day, or walk two miles every day. If you cannot run or walk two miles, run or walk as far as you are comfortably able. On each occasion, gradually build your endurance until you can complete the full two miles. When you can easily jog two miles, consider adding five to ten wind-sprints, to be completed soon after completion of your distance run, while your legs are still fluid and your muscles warmed up. Do a single set of pushups and sit-ups upon completion of your running, completing as many repetitions as you can on each occasion, gradually building the total number of repetitions as the weeks pass.

TENET FIVE --> LEARN

Train your mind. Before attempting the ritual purchase enough books to last two months. These books should be non-fiction, written on topics of interest. Read each day, all day long if possible. Reading is food to a growing mind. Without symbols the mind cannot grow. Reading is essential to developing the mind, and developing the mind is essential to developing magical power. Only stop reading when the mind is full, that is, when it rejects attempts to continue reading. If this happens, take a few days off from reading, until the mind hungers for more symbolic information.

If you remain dedicated to the ritual tenets for a period of two months you will develop the eyes with which to see the Root Social Matrix. Do not allow anyone or anything to lure you away from the ritual tenets.

Successful enactment of the ritual tenets without deviance will open the inner eye, allowing the magician to *see* and comprehend things which he/she was not able, due to mental programming, to see or comprehend before. Liberated from the smothering forces of the Root Social Matrix the true self will begin to emerge from the depths of the subconscious mind. The true (higher) self can lead the magician towards the accomplishment of his or her true purpose.

The Hall of Calliope

An example of literary evocation

Letter: Xavier Mattise to his agent Brena Halloway, dated October 11, 2002:

I realize that you have not heard from me in the better part of two months, though perhaps, god willing, some word regarding my current condition has been passed on to you by our mutual acquaintance, Kira Cane. I fully understand that our relationship implies a tacit obligation on my part to keep you updated on such seemingly innocuous matters as my whereabouts, and the progress of my newest paintings. Without such correspondence on my part, it would be foolish to assume that a fruitful business relationship could be maintained.

Therefore, I beg of you to forgive my blatant lapse of etiquette, for I have been subject to a profoundly disturbing experience here in Greece, which has left me shaken and unsure as to whether I shall ever set paint to canvas again. Perhaps, if you will consider the events which have led to my self-imposed isolation, you will be able to accept my apologies, and allow me the time I so desperately need to come to a final decision regarding my artistic future, or lack thereof.

As you well know, my seminal exhibition at the Blue Beach Gallery in Los Angeles was a major triumph. Due to your tireless promotion, my paintings managed to completely sell out, and in the process, I established my name, however briefly, in the upper echelon of modern artists after nearly a decade of bitter struggle.

After bidding farewell to the final guests, and downing a celebratory glass of wine, I retired to my apartment, where I shed tears of joy. For the first time in my all-too-bitter life I had been allowed a sip of the sweet nectar of success. I was in the mood to celebrate. I had made over ten thousand dollars that night and wanted to travel, go

someplace and ~~see~~ something I had always wanted to see. Since it appeared that those mythic purveyors of artistic inspiration and glory, the Muses, had finally chosen to smile down upon me from their Olympian sanctuary, it seemed only fitting that I should choose Greece as my destination. So I called my two closest friends, Kira Cane and Corbin Bishop, and made arrangements that very night to leave the following day.

Greece was everything we had imagined it would be. I got no caught up in the ancient temples and exotic sanctuaries that I neglected to keep the one promise I had made myself before leaving; that I would compose at least one sketch (later to be finalized as a full-fledged painting) on the trip. So instead of visiting the Oracle at Delphi, I decided we would travel to the Pindus Mountain range, where, free from the stress of more tourist-ridden zones, I would compose my sketch in relative peace.

At a small family-run hotel at the foot of the Pindus Mountains, I began to compose that accursed sketch. Kira, Corbin, and I had taken our lunch out onto the balcony of our rented room, from where we were afforded a fine view of the wide-stretching Pindus range. A scarred and imposing mountain, that which was closest to the inn, dominated the horizon. As far as I had been able to ascertain, the locals avoided the mountain, claiming that it was haunted, inhabited by spirits, or something of the like. Our innkeeper, a friendly enough woman, was only moderately proficient in the English language, but I managed to extract the common name of the mountain, *The House of the Nine Sisters*, or more properly *Helicon*, from her.

The name intrigued me. Yet the mountain itself did not. Nevertheless, I decided would attempt to extract the hidden essence from that rather bland mountain as a sort of ultimate test of my skills, and display it on my canvas.

Why did I become a painter? When people ask me this question I tend to tell them what they want to hear. I claim painting is a beneficial form of psycho-therapy, a way to keep myself sane. When I paint I exorcise the terrible demons from my mind,

or some other more or less standard line. After all, I was trying to build my image as an artist, because, like it or not, image sells more paintings than artistic skill ever will. Whether this is right or wrong is beside the point. Most people who buy art don't understand art. Therefore, if a painter wants to sell a lot of paintings he has to conform to the image which will attract the kind of attention he is looking for. Or at least that is what I tell myself to justify my actions.

How did I really come to be a painter? For a short period of time I took high doses of nootropics, popularly known by the catch-phrase *smart drugs*, in the hopes these drugs would give me some insight as to how I might get ahead in this unforgiving world. Specifically, I experimented with a synergistic mixture of piracetam and hydargline. Besides some odd visual effects, improved intuition, and a tendency to categorize everything in the world within a metaphysical system of patterns, the nootropics had one overt effect. They made me draw pictures. These pictures were so impressively strange that I decided they had to be painted, and five years later other people call me a painter. The funny thing is, when people call me a painter, I know they're missing the point. My so-called paintings are little more than colored-in symbols. What I really am is a *symbolist*.

I firmly believe that the nootropics made me more *subconsciously sensitive*. I guess that's the best way to put it. Sometimes, after I painted particularly profound images, I would see those same images later that day, or later that week, in the clouds. I don't mean that I would see an unusual cloud formation and imagine that it appeared *similar* to what I had painted. I mean that clouds actually *became* those images, remaining so until I forced myself to look away.

At fairly regular intervals, I would be overcome by specific physical symptoms. These symptoms included lightheadedness, a slight expansion of mind, and an enhanced range of visual acuity. In more general terms, I would feel like I was just at the verge of falling into a deep trance. But I always managed to just keep my mental balance

and not topple off that precipice into the unknown waters. I don't really know, scientifically, what these physical symptoms may portend, but I have learned that when they come I should get a pencil and begin to draw. Because, I know, I have picked up a picture, from god knows where, like a virus, and it's inside my mind, waiting to be summoned out and captured on canvas. It's like I've developed an eye inside my head which only my subconscious can use, and when my subconscious sees something that excites it, it transfers that image to my conscious mind in the form of a painting.

The strength of the physical symptoms always correlated directly with the quality, or power, of the painting. On this occasion, looking upon *The House of the Nine Sisters*, the symptoms were so intense I lost my balance and nearly fell over the railing off the balcony.

"Xavier, you sure you're OK? Maybe we should go on that hike? You painting's not important. You can paint later."

It was Kira, trying once again to break the mood.

"In a few..." I replied, my voice betraying a hint of annoyance.

It never failed; whenever I was about to do something important, something which might get me ahead, Kira would inevitably try to draw me away from it. At first I thought it was not something she did purposefully; that she was just an impatient individual, but I had long since dispelled that illusion. Like a robot, every single time I began to do something which might make me stand apart from others, show or utilize some unique skill, Kira would say or do something to try and stop me; always polite, never direct, but very trying on my patience.

I glared in her direction, venom dripping from my eyes.

A single long strand of raven black hair dropped down over her lithe almandine face. She was not tall, but was a presence nonetheless, as her strong personality and graceful moves compensated for her lack of height. But her tendency to exert her will on others, without regard to the damage her

directed will could do, made me wish on more than one occasion I had never met her.

Men stared at her all the time and wondered how it was that I, a man of modest means, could have pulled her. But, as was often the case, those same people were asking the wrong question. I hadn't exactly pulled her, though we had dated, on and off, for many years. Though our relationship was primarily based on what I like to sarcastically call *friendship*, we had been physically intimate on a few occasions.

We had an understanding. I believed in freedom, plain and simple. She could come and go as she pleased, and was encouraged to have relationships with other men. I made no secret that I believed controlling relationships were tools of those seeking to dominate others, and marriages were little better than slavery. Kira, however, was more the jealous type. In the final analysis, that's probably why we were friends. My philosophy of near total freedom interested her. Or maybe she was angry that I was so free and wanted to enslave me. Maybe she just liked a challenge.

I was momentarily engulfed by the same range of emotions that overcame me every time I looked at her. Her mother had been Greek, her father Russian. She still spoke and read Greek fluently, and I found her accent exotic, sophisticated, and attractive. Her shiny green top with tight short sleeves was a work of art in itself, and I could not deny the overtly insistent physical attraction which pulled me to her. I wanted her and hated her all at the same time. Deep inside, I knew that cutting her off, never speaking another word to her, was the correct thing to do. With her around always trying to control my actions my personal evolution was being blunted. I was not becoming that which I should, or could, become. My innate sense of justice demanded that I end our relationship in retribution for all the little things she had done to me.

She never stopped trying to make me conform to the rules of a culture which I had transcended. Marriage, anniversaries, holidays, family, cultural labels, schools, slang, movies, television... fashion, the bible, Christianity, love, friendship, books,

even short stories... all little more than sources of programming forming, feeding, and reproducing a nation, a world, of mindless slaves. *Controlbots*, that's what I called them. In order to fully comprehend an aspect of reality that popular culture denies, you've got to create your own language. Reality is so well hidden that we can't even speak of it, because they created the languages, leaving out any words which could threaten their power.

The ancient Greeks had a concept for those mass produced robots, though. The Muses themselves called them the *merest bellies*. The *merest bellies* do nothing but consume cultural programming. The average, man, woman, and child in any civilized nation is little more than a walking robotic slave who feeds on cultural programming as if it were as essential to mental health as regular food is to physical health. It would be bad enough if these *bellies* were simply mindless automata; but, you see, the problem is they seek to infect the uninfected, people like me, because they know we are a threat. And once infected, there's no going back. Kira would drag me down into that nightmarish state of mind worse than any Hades or hell. She wanted to drag me down into the realm of the *controlbots*. I wanted to hurt her as she was trying to hurt me.

Even now, I thought, my lips curling with disgust, when I had paid for her entire trip out of my own pocket, flown her halfway across the world to see sights most people never get to see, even now she was trying to pull me down. But as usual, I checked my emotions, (or was it that my emotions checked me?) and returned to my sketch.

When Kira noted my pencil sweeping across the twenty-four by sixteen inch canvas, she sighed and dropped into a weatherproof plastic chair.

I considered myself a painter in the tradition of the surrealists as each of my paintings was a merging of the subjective and objective world. Like an arcane alchemist, I would mix my test tubes filled with chemical color and attempt to capture the perfect shade of gold on canvas. It did not take long for that first subjective gold to begin to materialize out of my seemingly chaotic scribbles. As the dark outlines solidified into formal and

impassible boundaries, I saw it; a stairway, hugging the side of the mountain. The stairs cracked and blended into the mountain, climbing gradually towards the summit. Some presence seemed to take control of my hand, forcing it to draw of its own accord. I watched with detached awe as I drew, without any conscious intent, nine vague female figures, cloaked from head to toe in hooded robes, climbing those same stairs. I had been sketching with such rapidity that when I finished my hand was trembling due to exertion.

I angled the canvas under the reflected sunlight. After a few moments of close examination, I allowed a grin to trace the corners of my lips. It was a keeper. The hard part was done. I would not leave Greece empty handed.

Kira rose from her chair. "Shall we go?"

She was already stepping down the stairs leading from the balcony to the grass. Despite my obvious fascination with the work I had just completed, she had barely even allowed it a glance.

Five miles I lugged my sketchbook, pencils, and tote bag from the hotel to the foot of the mountain. My story might well have ended at this point, had Kira not been so keen on observing the local topography. At the foot of the mountain, she discovered the remnants of an ancient path, or stairway, leading up the side of the mountain. Needless to say, we were all astounded, Kira perhaps even more so than me. She knew full well, as did I, that there was absolutely no way I could have seen that path from our hotel. The painting. The stairs. Was it possible?

"This could be stairs, or a path." She shook her head. "It's hard to tell."

"There... there... and up there," she pointed out numerous rock formations. "That's the side of the path... must have been a barricade, to keep people from falling. But that second one, that's got to be a corner, where the path turned, ascending at an angle."

Though I didn't know exactly what she was talking about, I was growing excited, for I could see, to a fashion, how the path, or stairs, wound up from the mountainside, just like in my painting. Two

or three thousand years had certainly taken their toll, but I no longer had any doubt that we had indeed discovered a path built by ancient hands.

The coincidence was eerie. No matter how I might try to logically explain away my prophetic painting, the stairway remained, objectively irrefutable evidence, crystallized on canvas.

By this point, I am disheartened to admit, my fate, and the fate of my friends, was sealed. I wish with all my heart that I had decided not to climb that dark path, but how could I have chosen otherwise? If you had been in my situation, would you not have done the same?

Our ascent up the mountain was slow, but despite the wind's determined resistance, we arrived at the summit, where I was quick to discover a man-sized cave entrance leading down into the dark heart of the mountain. I looked at Kira and Corbin, and they at me, then stepped as boldly as I could into the darkness.

The cave was claustrophobically narrow. Judging from the light trickling in, I discerned a passage winding about thirty meters back into the blackness. All along this narrow path, slabs of rock jutted dangerously from the ceiling and the floor. With myself in the lead, we stepped cautiously through this maze of sharpened stalactites. Twenty meters in, I stopped. Having stepped outside the range of the outside light, it became clear that the tunnel itself was illuminated by a variety of glowing fungus which coated the walls of the tunnel like fluorescent blue velvet.

Now that I could see some distance ahead, it was clear we were approaching the end of the passage, where the tunnel opened into a larger cavern.

As we approached the end of the tunnel, Kira called for me to stop. Not feeling entirely confident with my footing, I did as I was told. Kira reached up to grasp my shoulder, so I would know that she was there, and stepped past me, carefully, to the end of the tunnel. She reached up, tracing a line with her finger. There, etched in the granite, just below the entrance to the chamber, were a string of golden Greek words.

"House, no... Sanctuary... Nine... daughters... Zeus... Sanctuary of the Nine daughters of Zeus," she said, her tone tinged with awe. "The Muses."

I was taken aback. "You're not serious?"

"The mythological women who inspire the poets and the artists?" Corbin asked.

"The very same."

"This must be a dream," I whispered, as I stepped to the edge of the precipice.

The cavern was oval-shaped, about one hundred meters in circumference and thirty in height. A polished marble floor covered the majority of the cavern, running up to the edge of an underground river, which dropped off into the darkness under the impenetrable granite wall at the far side. The grim waterfall's melodic echo reverberated through the chamber, a disconcerting and tranquil hymn offered to the forgotten past. The ancient Greek term *alothela*, translated as a not-forgetting, or truth, came to mind. Was our discovery of this magnificent cavern somehow related to a reawakening, or remembrance, of the forgotten truths of the past?

An impressively ornate golden doorway, covered in runes and sapphires, was set into the far granite wall. Eight tunnels circled the cavern very much like the eight points on a compass.

I climbed carefully down into the chamber; Kira and Corbin followed soon after. We walked to the foot of the river, to a point just before it dropped off into the darkness. There stood a marble pedestal, on top of which rested an ivory slab, into which ten Greek words had been inscribed. Eight words had been engraved on the eight points of a golden compass. Another word was in the center of the compass, and a final word lay at the bottom of the slab, completely alone. Kira traced on the ivory with her finger, reading off the names on the compass, one by one.

"Clio, Euterpe, Thaleia, Melpomene, Terpsichore, Erato, Polyhymnia, Urania... and there, in the center, Calliope. Queen of the Muses, These... these are the names of her eight sisters."

"That must be her door there," I motioned to the golden doorway across the river.

"And here at the bottom... Tartarus."

"You mean like, hell?" I asked.

"Not hell, no. More like... the *underworld*."

I turned to the impenetrable blackness into which the black waters of the river were swallowed.

"Tartarus must be down there... then this," Kira continued, motioning to the river, "must be Acheron."

"I'm getting really bad vibes," Corbin offered. "What do you say we check out one or two of these caves, then get the hell out of here? This place is not going anywhere. We can go to the University in Athens, and return later with a professor of archeology."

This sounded like a wise plan to me, and Kira concurred. The obvious choice for further exploration was the golden door, but when I tried to force it open, it would not budge.

Returning to the tablet, I scanned over the list of names, and stopped upon one which caught my interest. *Polyhymnia*. I motioned to the name, then to the corresponding cave at the southwest corner of the chamber. Kira and Corbin following at my heels, we walked up and into the cavern.

A short flight of cracked granite stairs led to a long, fungus-illuminated hall, which was for the most part, but not entirely, straight. The floor was marble, covered with paintings and inscriptions of simplistic beauty, but I did not even allow these decorations more than an instant's notice, for the walls, or rather, what was in the walls, had attracted my undivided attention.

Large empty sections on either side of the wall had been chiseled out of the rock. These *holding pens*, for lack of a better word, were evident along the entire length of the hall. Each of these holding pens appeared to contain, however unbelievable this may sound, a live animal. The three enclosures closest to me were inhabited by a black panther, a tiger, and a mountain lion, respectively. All three animals were in the prime of health. The panther, for one, was disconcertingly lithe, muscular, and agile. Crouched as though intent on springing, it judged me with glowing emerald eyes. When I first spotted the agile cat, not seven meters from where I stood, I stepped back

abruptly in fear. My display of weakness attracted the panther's aggression; shadow flew through shadow.

I was certain I was doomed, for with Kira and Corbin so close behind, I had no room to back away from the panther's lethal trajectory. But, astonishingly, at the mid-point of its leap, where the outer edge of the holding pen met the hall, the panther struck a previously invisible barrier. The barrier flashed brilliantly in all the colors of the rainbow, tracing a circular pattern analogous to the contours of the panther's body. The panther bounced gracefully back from the impact, twisting in midair and rebalancing itself to land easily on all fours.

To say that we were amazed to discover those ferociously beautiful animals in their fantastically unreal holding cages would be a great understatement. After gradually rebuilding my courage, I cautiously stepped back to the edge of the panther's cage, trying to afford myself a better look. The room was no more than fifteen meters wide, but it swept back a considerable distance into theinky darkness. The panther had retreated back into that same void, and I would have been completely unaware of its location, had not its emerald eyes given it away. Those eyes were narrow, intelligent, *thinking*.

I stepped closer. The rainbow impressions on the invisible barrier had faded completely. What was the strange barrier made of? Would it resist another attempt by the panther to leap for my throat? Was the barrier still there at all?

As I pondered these questions, the panther melted from the darkness into the dim fluorescent light. Striding smoothly to the threshold of the cage, not more than an arm's length distant, it stood, balancing itself on the barrier with its two front paws, birthing rainbow ripples which spread across my line of sight like psychedelic sonar waves.

The panther was an imposing figure, standing nearly equal to my height on its hind legs. It must have been five or six hundred pounds of pure, lean muscle. I looked deeply into those emerald pupils, and the panther returned my gaze fearlessly. The

ancient intelligence I read behind those eyes frightened me to this very day. I could not keep her gaze for long. I stepped carefully back from the cage, and we continued our search.

We walked the length of the hall, discovering animals locked within most of those holding pens. We saw lions, jaguars, tigers, panthers, cougars, mountain lions, and a lynx. There were undoubtedly some animals which we had been unable to see, who remained hidden back somewhere inside their pens.

The animals were fantastic in their own right, but they paled in comparison with some of the unexplainably strange sights to be seen within those cages. Just writing of these strange things we saw would easily comprise another full letter, but let it suffice to say here that in many cases the contents of those cages were not of this world as we know it. A brown spotted lynx rested by a mirror made of water, hovering suspended, tiny waves rippling across its surface. A tiger guarded a rug of fantastic colors beyond the ability of any artist to reproduce. Swirling vortexes of ruby red and metallic blue led to realms of which even dreams cannot speak. But of these things I shall write no more. For they have since populated my mind with both fantastic and terrible dreams, and I have no doubt now that mankind understands precious little about this immensely vast universe. Our wisdom is like unto a single drop of water in a vast ocean. Perhaps this is as it was meant to be.

At the far end of the hall was a dusty and ancient painting of a female dressed in Greek clothing who Kira informed me must have been Polyhymnia, the patron Muse of the hall. Who or what was it that took care of the fantastic assortment of animals? They surely could not have survived for long without food and care?

"We've got to get out of this place," Corbin whispered, his voice cracking, as though afraid he might be overheard by Polyhymnia herself.

Kira, though, perhaps feeling some measure of her Greek roots welling up within, announced that she *absolutely had* to be allowed more time to explore. Though I was as afraid as either of my friends, I could not help but recognize the once in

a lifetime opportunity which had presented itself. This sanctuary, the *Sanctuary of Polyhymnia*, as I would later decide to call it, was filled with some of the most fantastic visual images ever seen on this Earth. I feared that I lacked the skill to accurately portray the fantastic sights waiting within those holding cages, but if I did not at least try to capture them on canvas, I would never be able to live with myself. Even a modest rendition of those incredible sights would secure me international, even historical, fame as one of the greatest of artists of all-time. I knew what had to be done. Such things are worth risking one's life for. If only... if only it had been my life alone which I was risking...

So while Kira and her hesitant companion Corbin explored the hall in greater depth, I returned to the cage of the black panther, lured her out of the darkness with a few kind words, and began to sketch.

I don't know for certain what it was; the mood, the fear heightening my senses, or my visions of grandeur which guided my pencil, but there was no question that *something* was guiding my hand, and in a very short time I was about to complete my sketch. Even before I had finished, I was looking down upon my work with unabashed awe, for I knew that I was on the verge of completing the greatest sketch of my life. If only I could have stopped then, so close to the brink. But my hand continued with the final lines of my masterpiece. Just as I finished, I detected an almost imperceptible hum, which preceded a dull flash of rainbow colors, and I knew, just knew, that the barrier had gone down, permanently.

The panther knew it too. I read the recognition in those scheming emerald orbs that very instant. I didn't have time to do *anything*; no time to think, step back, or even shield myself. The panther moved so fast it was a blur. As it leapt past me it swiped my arms with its lethally sharp claws. A brief instant of pain; then ghostly rivers of dimly glowing blood were running down my arm, pooling on the floor at my feet. Before I even had time to gasp in pain, the panther was past me,

gliding down the hall, a dark shadow closing on Corbin.

Corbin never had a chance. His back was turned to approaching Fate. In nine graceful, ballerina strides, the panther covered nearly the full length of the hall. I could not help but marvel at the elegant efficiency of its lethal approach. A full ten meters from Corbin, the panther sprung, extending its razor sharp claws, landing a moment later with its full weight on Corbin's unprotected back.

My god, Brena; I can still see it clearly as if it were happening this very moment.

Corbin must have had his breath knocked out of him, for he made scarcely a sound when he dropped to the floor. Merciless in his mauling, the outcome of the brief struggle was determined in an instant.

Corbin had no chance, so I turned my eyes immediately away from the gruesome scene to Kira, who had her back pressed against the far side of the hall, up against the image of Polyhymnia. She was in shock, so I shouted for her to *run, run while the panther was still occupied.*

My urgent pleas snapped Kira out from her shocked immobility, and she regained her composure just in time to dart past the engaged panther. Neither Kira nor I ever even considered intervening in the struggle, for after witnessing the power, agility, and ferocity of that panther we knew it would be suicide to even try. The best that we could do at that point was try and save ourselves.

Kira, terrified out of her mind, ran right past me, out into the entry chamber, without a word. I was strongly tempted to follow suit, but when I glanced back at the panther, I saw that it had finished with Corbin, and was crouching to spring after the fleeing Kira. The site was gruesome; the panther's front legs, paws, face, and teeth were doused in dull dripping blood, glowing ominously under the fungus light. Corbin was a lifeless mess at its feet.

A wave of furious anger made my thoughts turn red, red as the blood which lay testament to the panther's wicked nature. I was filled with an animal

fury, born of the need for self-preservation and **revenge**.

The panther sprung, and within a few strides had reached top speed. Its emerald eyes were locked on Kira, just now passing me on my right. I knew if I didn't block its path, the panther would overtake Kira before she could reach the relative safety of the upper entrance tunnel. So, without thinking, perhaps as a small token of atonement for the death of Corbin, I blocked the entrance to the hall with my body. The panther was not going to get past without going through me. I knew I had no chance of prevailing against that lissome beast, but perhaps my death would provide Kira the few extra moments she needed to climb up out of the entry chamber to safety.

So this is how it ends, I thought, as the panther bore down upon me in slow motion, a miraculously graceful shadow shedding light upon the frailty and clumsiness of the human form. The panther crouched and leapt mid-stride, literally gliding on air. I tensed, preparing for the muscular weight with might mercifully knock me numb into the eternal blackness.

But in the dim light I must have misjudged the distance between us, for the panther came up short, landing on all fours ten meters in front of me. Its posture rigid, the panther slid on all fours, coming to a stop directly in front of me, its nose touching my chest. I reached up to strike the beast, but at the final moment I held back, for when I glared down into those wide emerald orbs, I recognized the love of a dog for its master.

The fury I felt at Corbin's death was so intense that I trembled, longing to strike that wicked beast, *strike it again and again and again*, beat the spark of life out of those eyes with my bare hands. But in the end, I could not bring myself to vent my rage upon the loving creature at my feet. Red rage fled from me as quickly as it had arrived, replaced by an eminently more rational fear of the powerful panther at my heels.

When I dropped my arm to my side, the panther leapt up unexpectedly onto its hind legs, balancing itself with its paws pressed against my chest. I

recoiled instinctively, fearing the coiled, lithe power pressed up against my flesh. It became all too clear that if the panther decided to do to me what it had done to Corbin, there would be nothing I could do to stop it. No amount of rage would allow a mere man to overcome physical power bred and molded over the course of millions of years of evolution.

So I did what I had to do to survive. I encouraged, with a shaky voice, the love of the panther. I was even so bold as to reach out with a trembling hand and pet the terrible beast on the top of its sleek ebony head. It dropped again to all fours and rubbed up against me, purring.

As the panther dropped below my line of sight, I was once again able to peer down to the end of the hall. There, where Kira had been standing not more than a few moments before, stood a masked woman. The dim outline of her body glowed, most likely due to the reflection of the dim fungus-light off her white tunic, which covered her from shoulder to foot. Her hair was long, brunette, and braided up above her head. She wore a narrow single-beamed crown of brass. Her feet were partially covered by open air sandals. But my gaze was drawn to the mask. The features painted on the mask were feminine and expressionless, and this odd lack of feature struck a deep disharmonic chord within me.

How she could have come to be there, standing alone at the end of the hall, without my notice, I did not know. But the moment she fell within my gaze, the masked woman raised her arms out on both sides, as though she wished to embrace me, and stepped measured paces down the hall towards me. This was a very disturbing sight. I am certain I would have turned and ran if I had not been concerned that the panther would view my response as fear and give chase. So I had no choice but to wait as the masked woman made her spectral approach.

The panther's ears straightened as the masked woman neared, and it whirled smoothly around to leap up into her arms.

"My beautiful, beautiful, beast," the masked woman cooed with adoration, hugging the panther like it was a common cat. "It has been so long since I have held you in my arms."

I knew then that the masked woman was no human being of the kind I knew. For when she spoke, the tone of her voice possessed a most amazing quality. When she spoke she sounded like she was singing. One moment her voice was clearly understandable as common speech with a feminine tone, while the next I could not even pay attention to her words, for they dripped from her mouth, indescribably beautiful musical chords. *Upon whom they bless, their words will flow forth from their mouths like the sweetest nectar.* Despite being utterly entranced by her wondrous ode, I was able to pick out the lyrics: *We know how to speak many false things, as though they were true, we know too, when we wish, to utter aletheia.*

Then the masked woman straightened, looking up from her cat with those expressionless blank eyes. "Mighty Zeus is angry. He has judged humankind no longer fit to reign as kings of this world."

I did not know how to respond.

"Have you come to free my precious beasts? You have been given the key."

"I have no key," I replied.

"The key is in your hand."

I looked down and discovered I was still clutching the sketch I had composed of the panther. What had she meant? Was she implying that I could free the animals in the room simply by sketching them? When I looked back the masked woman and the panther had stepped beyond me.

"Come with me now. You must free all of my pets. It is the will of Zeus."

She strode out into the oval entry chamber with the panther at her side, and I reluctantly followed. She stopped briefly at the edge of the river that plunged down into the blackness.

"Go my pet; you are free to feed on the flesh of the Earth."

With that, the panther whirled, took four long, smooth strides, and leapt up towards the tunnel high above; the very same tunnel which led outside, to the world. Kira had to have been up there somewhere.

I was about to give chase, attempt to warn Kira of the impending danger, but was stopped by the

hypnotic tones of the masked woman. "The only one who can help her now is herself," she sung, as though reading my mind.

I looked on with fear and awe as my melodious host began to slowly remove her mask. As the mask rose from her face, the golden door, Calliope's door, began to swing open of its own accord behind her.

"Free my pets, Xavier. Free my beautiful beasts..."

At the very moment the masked woman pulled the mask entirely off her face, she vanished. Though I do not know with the aid of what god or force she managed it; perhaps it was, as she claimed, due to the will of Zeus himself. One moment she was standing in front of me and the next she phase-shifted into another reality. Behind where she had been standing the doorway leading into the Hall of Calliope swung fully open, bathing me in a fluorescent azure radiance.

I walked slowly up and through that golden doorway into an indescribable place where no human was meant to wander. A long hallway stretched as far as I could see, descending at a slight angle down into a lingering sapphire mist. I feel certain that beyond this lay another hall, and another, and another; each leading deeper into the heart of the Earth, each filled with inexpressibly beautiful, but terribly malevolent, pets.

I tell you that the Hall of Calliope is indescribable not because I am unable to speak of those fantastic mythological monstrosities I saw held within the countless holding pens, and not because I am unable to paint images of those same pets. I tell you that the pets contained within the nearly infinite number of holding pens within the Hall of Calliope are indescribable precisely because I fear that by the very act of describing them, even with the very words you see here before you on this page, that they shall be released.

There I stood, at the threshold of the Hall of Calliope, where few men have ever stood, amidst the goblins, the elves, the unicorns, the dragons, the medusa, the titans, the gorgons, the angels, the genii, and the daemons. It was within my grasp to

compose paintings the likes of which the world had never seen. And I wept like no man has wept, nor shall ever weep again. For the Muses had offered me what all artists seek, but I could not accept.

Xavier Mattise,

Athens, Greece 2002